DOCUMENT RESUME

ED 301 521 SO 019 502

AUTHOR Dobbs, Stephen Mark, Ed.
TITLE Research Readings for Discipline-Based Art Education: A Journey beyond Creating.
INSTITUTION National Art Education Association, Reston, Va.
SPONS AGENCY Getty Center for Education in the Arts, Los Angeles, CA.
PUB DATE 88
NOTE 170p.
AVAILABLE FROM National Art Education Association, 1916 Association Drive, Reston, VA 22091.
PUB TYPE Collected Works - General (020)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Art Education; Art Teachers; *Elementary Secondary Education; Higher Education; *Reading Materials; Teacher Educator Education
IDENTIFIERS *Discipline Based Art Education

ABSTRACT

This anthology is designed to be used by art education instructors who are involved in teacher training. The readings focus upon issues related to discipline-based art education (DBAE) rather than addressing it directly, because their purpose is to increase the awareness of future teachers about the sources of materials on DBAE. The articles are presented chronologically to emphasize DBAE's evolution. The titles include: (1) "The Kettering Curriculum for Elementary Art" (E. W. Eisner, 1968); (2) "Art History and Studio Art in the Junior High Program" (M. D. Day, 1969); (3) "Criticism in the Arts and Art Education" (N. MacGregor, 1970); (4) "The Teacher as Critic" (E. B. Feldman, 1973); (5) "Art History and Aesthetics in the Secondary School" (J. Smoke, 1976); (6) "Professional Roles and Activities as Models for Art Education" (G. A. Clark; E. Zimmerman, 1978); (7) "A Cognitive View of the Arts" (H. Gardner, 1983); (8) "Art as a Serious Subject of Study" (W. D. Greer, 1984); (9) "The Contributions of Aesthetics" (M. P. Battin, 1985); (10) "Art Criticism as Writing as Well as Talking" (B. Wilson, 1986); (11) "Teaching Aesthetics K-12" (M. Erickson, 1986); and (12) "Directed Imagination and Drawing" (M. J. Price, 1987). (DJC)

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Research Readings for Discipline-Based Art Education:

A Journey Beyond Creating

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The
National
Art Education
Association

Research Readings for Discipline-Based Art Education:

A Journey Beyond Creating

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A publication of the
National Art Education Association
1916 Association Drive
Reston, Virginia 22091

1988

Support for
the publication
was provided by
The Getty Center for
Education in the Arts

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Introduction

In recent years the field of art education has experienced enormous change. New state frameworks, graduation requirements for high school and admission requirements for colleges, and the commitment of an increasing number of school districts nationwide to programs in art have provided encouragement.[1] Graduate and undergraduate programs have continued to train an increasingly-sophisticated group of professional art educators.[2] The field has cast its net widely and drawn on ideas from such other disciplines as linguistics, communications, and cognitive science. Other signs of vitality in the professional field are the emergence of new journals (especially in the universities and by the state art education organizations),[3] the focus of art educators on specialized topics (such as museum education), and the growth and well-being of the professional organizations (the National Art Education Association's membership is at an all-time high.)

Another indicator of change is the rapidity with which new ideas come onto center stage. Over the last twenty years, a variety of concepts were advanced which gained adherents in the field. These included rationales for art in the curriculum, strategies for instruction, methods of teacher preparation, procedures for evaluation and research.[4] The only generalization it would be reasonable to make about this recent era is that it underscored art education's pluralism. Conferences and journals hosted a diverse array of viewpoints, sometimes competing ones. The more singular focus which had characterized the field around Viktor Lowenfeld and creative self-expression, in the 1940s and 1950s, gave way in the 1960s and 1970s to the interests of a new breed of art educator, imbued with equally ambitious aspirations for art but determined to set about their realization in different ways.

A key catalyst for change in the 1950s was Sputnik and the shock waves it sent through American education. Government and the universities endeavoured to improve schools through large-scale research and curriculum development. In art education, funds became available for R&D activities in a few of the government-sponsored education laboratories (CAREL, CEMREL, SWRL) and on some campuses. Later a handful of private foundations and sponsors, such as the JDR III Fund and Arts, Education, and Americans, would also stimulate new thinking and activities. Meanwhile the professional organizations, such as the Alliance for Arts Education as well as the national and state art education organizations, promoted political advocacy and the role of art in schools and community.

Seminal to the impetus for change which affected all subject areas was Jerome Bruner's *Process of Education* (1960). This book helped establish the role of disciplines in providing structure, conceptual content, and models of inquiry for curriculum in schools. At the Pennsylvania State University Seminar in 1965, art educators debated the merits of a structured, discipline-ordered approach.[5] In subsequent years increasing interest in a comprehensive, multi-faceted concept for teaching art took hold in the field. The contributions of art history and art criticism, and later of aesthetics, began to appear not only in theory but in curriculum development as well (i.e., the Kettering Project at Stanford University, with its productive, critical, and historical domains).

Eventually the paradigm of creative self-expression which had dominated art education theory, practice, and teacher preparation for more than a generation began to give way, in the minds of many, to a new concept which had its roots in the discipline-centered reform movement in education. It acquired the nomenclature "discipline-based art education" in a 1984 journal article. While the creative self-expression paradigm featured a focus on the child and personality integration, with emphasis on traditional art-making techniques and activities, the discipline-based paradigm approaches art as a subject of study in general education, and requires a more balanced curriculum that includes content from four art disciplines; art criticism, art history, and aesthetics in addition to art production. This alternative framework for art education, twenty years or more in the making, is today considered a leading force for change in the field, affecting concept and practice throughout the K-12 system. Its consequences for curriculum, instructional support materials, evaluation, and teacher preparation are yet to be fully realized.[6]

A significant role in the emergence of discipline-based art education has been played by research, which advances the frontiers of a field or discipline by putting forth new ideas, sometimes testing these, and building a literature of theory and applications which can be relied upon by theoreticians and practitioners alike.[7] At least four kinds of research have emerged in art education in recent decades: philosophical, empirical, curricular, and historical.

Philosophical research advances new ideas and builds support for them by citing theoretical precedents, logic and reason, and by developing persuasive arguments. Philosophical research often breaks conceptual boundaries and precedes empirical and experimental inquiry, as it focuses upon ideas which are the fruits of speculation and intellectual problem-solving. This kind of research may draw heavily upon concepts produced in related fields and disciplines. It is basically theory-making.

Empirical research employs scientific methods to set forth hypotheses and subject them to tests to be affirmed or rejected. In recent years the tools and procedures used by researchers in art education to investigate various testable concepts have become increasingly sophisticated. These studies, typically pursued as part of graduate study in art education, psychology, and other art-related disciplines in the universities, often have implications for practice. As a body of work, they contribute to our knowledge and understanding of how human beings may be educated artistically.

Curricular research involves translating a philosophical platform or set of ideas about teaching art into its applications: objectives, lessons, support materials, procedures for evaluation, and so forth. Throughout the last twenty years there have been only a few choices for teachers wishing to use a written, sequenced curriculum giving attention to a multi-discipline or comprehensive approach, although instructional support materials such as slides and reproductions have long been available. Some of the programs that have been developed and published came out of the educational R&D centers such as CEMREL and SWRL, while others (i.e., *Discover Art, Art in Action* were funded in the private sector or by foundation grants (i.e., Kettering).

Historical research focuses upon the concepts and practices of art education, and the trends and themes that develop in the field, sometimes coalesing into a new paradigm. Historical research helps clarify the sources of ideas and the ways in which specific theories and practices have had impact. This kind of inquiry is especially important in leading to an understanding of how art education arrived at its present position, as well as in what directions it might be headed.

These types of research are pursued by professionals whose inquiries are shaped by the interests and needs that arise from their participation in the field. Researchers include scholars, graduate students, art teachers and supervisors, teacher trainers curriculum developers, and others. Practitioners in the disciplines also make contributions: artists, art critics, art historians, and aestheticians. The focus of the present anthology is to provide for that community of professionals who are engaged in teacher preparation, both preservice and in-service, a source of research readings in art education which are germane to the evolution of discipline-based art education. For it is in the courses, credentials, and degree programs of teacher preparation institutions that both classroom generalists and art specialists are nurtured in art as a subject area. Thus the role of research in influencing the knowledge base of teachers of art can be considerable. Each of the four kinds of research described makes its own contributions to their information and understanding.

Because of the growing prominence of the discipline-based art education approach in the professional field, the National Art Education Association, as a service to its members, decided to publish an anthology of readings drawn from the art education research literature that would be helpful to those involved in teacher training. These readings focus upon issues related to discipline-based art education rather than address it directly (with the exception of the aforementioned 1984 article). Their purpose is to increase the awareness of those who are or will be teaching art as to the sources of discipline-based art education, and the affirmation of its principles through the convergent testimony of research in the field.

Every anthology employs an arbitrary element, because only a few pieces can be included. The editors read and sifted through hundreds of articles, conference addresses, and dissertations to come up with the twelve which are included here. Although this comprises only a taste of what the literature has to offer, the articles included should provide a flavor of the ideas that over the last twenty years helped provide a foundation for discipline-based art education. We have attempted to represent the four art disciplines, the four types of research, and a spectrum of sources in which research materials appear.

The authors included in this anthology are, in the main, college professors who are engaged in various aspects of art education, including teacher preparation. The group also includes a developmental psychologist, an aesthetician, and an art historian. The group is well-versed in the four art disciplines, including art production. They come from nine states distributed throughout the country and the authors average between 20 to 30 years of professional experience. Readers will note that one-half of the twelve sources are publications of the National Art Education Association. These journals, especially *Studies in Art Education*, have been leading forums for reporting research. The other sources include *Art Education, Canadian Society for Education in Art Research Journal,* and the *Journal of Aesthetic Education*. In canvassing the research literature the editors also selected papers from the 1985 Scottsdale conference and the 1986 Pennsylvania conference, and a synopsis of a recent dissertation.

The twelve articles are organized in four sections. They are chronologically rather than thematically grouped, to emphasize the evolution of the DBAE paradigm. The first section, drawing its materials from the end of the 1960s, is titled *Antecedents*. It begins with Elliot Eisner's review of the concepts and organization of the Kettering curriculum, one of the early efforts to develop a comprehensive structured approach to teaching art in the elementary grades. The second article is Michael Day's empirical study on the desirability and feasibility of conjoining studio art and art history in the junior high school. The third and final item in this first section, authored by Nancy MacGregor, offers a philosophical analysis of three different concepts of criticism in the arts and their implications for art education.

The second section, called *Setting the Stage,* begins with Edmund Feldman's treatment of the teacher as critic, emphasizing the functions which art criticism performs in the classroom and how the teacher may advance its prospects. This is followed by Jerry Smoke's consideration of art history and aesthetic inquiry for the secondary school. The section concludes with Gilbert Clark and Enid Zimmerman's extensive outline of the roles and activities of the professional artist, art critic, art historian and aesthetician as models for the design of art education programs. The articles in this section are from the 1970s.

The third section, bringing us to the early and mid-1980s, is *A New Paradigm*, as discipline-based art education takes more definitive shape in the literature. The section begins with Howard Gardner's conception of the relationship between art and intelligence, based upon twenty years of empirical research at Harvard Project Zero and a significant contribution to a cognitive and discipline-centered approach to art. In the middle article W. Dwaine Greer utilizes the phrase "discipline-based" and describes the theoretical background to teaching art as a serious subject of study. The section ends with Margaret Battin's paper at the Scottsdale seminar, which addresses the issue of teaching aesthetics to young people.

The fourth and final section is titled *Prospects for the Future*. First included is Brent Wilson's treatment of art criticism in the schools and his review of some two decades of his own empirical study of the topic and the issue of its inclusion in the art curriculum. Next comes Mary Erickson's analysis of the prospects for teaching aesthetics in K-12, like Wilson's paper also drawn from a conference in Pennsylvania just last year. The section finishes with Marilynn Price's synopsis of her dissertation on directed imagination and drawing, which illustrates the benefits of a structured curriculum in art production.

Support for publication by the National Art Education Association of this anthology of research studies for discipline-based art education was furnished by The Getty Center for Education in the Arts. The Getty Center is a major advocate and sponsor of the DBAE approach.[8] Appreciation is expressed to Leilani Lattin Duke, Director of The Getty Center, for her encouragement of this project, and to Marilynn Price, who as Program Officer helped shepherd the anthology to completion. Additional thanks are due Thomas A. Hatfield, Executive Director of the NAEA, for his cooperation. Invaluable support was also provided by the assistant editors, Hermine Feinstein of the University of

Cincinnati and Ronald MacGregor of the University of British Columbia. They shared with me the enormous task of reviewing the literature and selecting the items in this book. Thanks finally to the authors whose works are included here and whose scholarly inquiry and insight has helped illuminate for us the foundations of discipline-based art education.

STEPHEN MARK DOBBS, Editor
San Francisco State University
Spring 1987

REFERENCES

1. All but three states now have state certification in art, and ninety percent of the states now include the arts in State Department of Education goals. The percentage of states requiring elementary and junior high school art has increased significantly from the 1970's. Between 40 to 50 percent of the states now include an arts education high school graduation requirement. *A National Survey of Art(s) Education, 1984-85: A National Report on the State of the Arts in the States.* Compiled by E. Andrew Mills and D. Ross Thomson. Reston, Virginia: National Art Education Association. 1986. See pages 1-2, and Tables 1-28.

2. A total of 542 institutions in the United States now grant degrees in art education. Ibid. Table 18.

3. Regular appearing periodicals established in recent years include the *Journal of Multi-cultural and Cross-cultural Research in Art Education* (U.S. Society for Education through Art), *Visual Arts Research* (University of Illinois), and, *Viewpoints: Dialogue in Art Education* (Illinois State University). *Texas Trends* and *In Perspective* (Arizona) are examples of state art education organization publications. Also contributing to the literature of the field are annual or occasional publications such as *Working Papers in Art Education* (University of Iowa.)

4. Probably the best indicator of the spectrum of views developed during the decades in question, in addition to the appearance of a large variety of textbooks and monographs, is to be found in the vigorous dialogue

occurring in art education's most well-known and widely-read journals: *Art Education*, *School Arts*, *Studies in Art Education*, *Arts and Activities*, and *Journal of Aesthetic Education.*

5. E. L. Mattil (Editor). *A Seminar in Art Education for Research and Curriculum Development.* University Park: Pennsylvania State University. 1966.

6. For the most comprehensive published overview of discipline-based art education, including review of the antecedents of DBAE as well as treatment of the individual art disciplines, see the special issue of the *Journal of Aesthetic Education,* 21/2 (Summer 1987.) This includes the widely-reviewed "monograph" on the rationale for discipline-based art education by Gilbert A. Clark, Michael D. Day, and W. Dwaine Greer (pp. 129-193.)

7. A review of dissertations and journal reports suggests that a number of aspects of a DBAE approach were popular topics for research, including the impact of multi-disciplines on an art program (such as the inclusion of art criticism and/or art history), the value of a structured and sequenced curriculum, and the utility of evaluation.

8. Two publications of The Getty Center for Education in the Arts provide information on discipline-based art education. *Beyond Creating: The Place for Art in American Schools* (1985); and Elliot Eisner, *The Role of Discipline-Based Art Education in America's Schools* (1987).

Antecedents

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THE KETTERING CURRICULUM FOR ELEMENTARY ART(1968)

ELLIOT W. EISNER

EDITOR'S NOTE:
In the late 1960s, empowered by government and foundation support for curriculum development, various teams in R&D centers and in the universities sought to design comprehensive art curricula. At Stanford University, Elliot Eisner and his graduate students spent two years producing concepts and materials for an elementary level art program featuring multiple areas in which students could have experience in the visual arts. These "domains," the productive and critical and historical, prefigure three of the four disciplines of discipline-based art education. The Kettering curriculum also contributed to the DBAE approach by emphasizing the importance of structure, a written and sequenced curriculum, appropriate support materials (in this case for the self-contained classroom), and the product of the student's work as much as the process. Kettering also provided a rationale to teachers for each lesson, helping them to understand what kind of experience and outcomes were being sought and the contribution of each particular lesson to the larger art experience. The influence of the Kettering Project was more conceptual than practical, although the curriculum was adopted by the state of Hawaii in the 1970s and is still in widespread use there. Elliot Eisner is Professor of Education and Art at Stanford University.

SOURCE: "Curriculum Making for the Wee Folk: Stanford University's Kettering Project," *Studies in Art Education,* 9/3 (Spring 1968) 45-56.

Art Education today appears to be undergoing a metamorphosis more insistent and radical in nature than any change occurring in the field since Walter Smith was imported from England some 100 years ago to direct the teaching of art in the schools of Boston.[1] What we are seeing, I believe, is a reconceptualization of the means and ends of the field, a reconceptualization based in part upon a changing view of the child and of the contributions of art to his education. In this paper I would like first to identify what I consider to be the salient characteristics of that change, second, to describe a curriculum development project that is based upon the assumptions underlying that change and, finally, to identify some of the problems in curriculum development and curriculum theory that seem to me to deserve the attention of those concerned with research.

The period in art education from which we are emerging is one whose parentage is as ancient as Plato and as modern as Read[2] and Lowenfeld.[3] This is a parentage that conceived of the end of education as the actualization of potentiality and viewed the child as an organism who contains within his being a unique array of latent aptitudes which it was the task of the teacher to educe. This theory of child development saw the task of the teacher as similar to the gentle gardener whose responsibility it is to nurture the young flower by providing the conditions necessary for the complete realization of its unique characteristics.

When translated into prescriptions for curriculum and instruction this view tended to emphasize four basic tenets. First, it emphasized the value of the native and naive character of the developing child by honoring the charm and spontaneity of his art. Second, it emphasized the importance of expressive and novel media as vehicles for educing or actualizing latent capacities. New media were, through their novelty, instruments useful for developing the imaginative capacities every child possessed. Third, this conception emphasized the primacy of process over product, of what was happening to the child in the course of his art activities, rather than emphasizing the product of the activity itself. Fourth, this view of the child conceived of art education not as a field concerned with the attainment of ends unique to art but as an instrument useful for the attainment of larger, more general ends, goals which the field shared with most other fields in education when they were properly conceived.[4]

In the area of instruction the teacher was admonished not to interfere with the very personal process of the child's artistic creativity. Since her adult mind was qualitatively different from the child's, she was not to inflict her adult world-view on the child's developing conception of reality. This meant not only that the teacher was to encourage spontaneity and creative self-expression but was to discourage if not altogether eliminate copying. And never was she to get her hand in the work of the child. Viktor Lowenfeld, a major spokesman for this view, puts the case succinctly when he says:

> For the child, art is not the same as it is for the adult. Art for the child is merely a means of expression. Since the child's thinking is different from that of the adult's, his expression must also be different. Out of this discrepancy between the adult's 'taste' and the way in which a child expresses himself arise most of the difficulties and interferences in art teaching. I have seen and heard educators, intrigued by the beauty of children's drawings and paintings, asking for the 'right' proportions and 'good' color schemes. The child sees the world differently from the way he draws it. Precisely from our analysis of this discrepancy between the representation and the thing represented do we gain insight into the child's real experience. Therefore it is easy to understand that any correction by the teacher which refers to reality and not to the child's experience interferes greatly with the child's own expression. This interference starts perhaps when children scribble and eager parents expect to see something that fits their own adult conception. How ridiculous to overpower these little children's souls![5]

What we see in this conception of the child and of education is one that views child development as a process of maturation occurring primarily from the inside out.

During the past ten-year period a radically different conception of children and of art education has begun to emerge, and during the past three years it has gained force and insistence. This view, too, tends to emphasize certain beliefs about the child's development and the function of art in his education. First, it emphasizes the importance of the environment in shaping artistic aptitudes, including aptitudes in both the production and the appreciation of art. In this newer view the teacher and the curriculum play a critical role in effecting artistic learning.[6] Second, the newer view is concept rather than media oriented. This is simply to say that it conceives of media as vehicles for the development of perceptual or productive skills and concepts as well as material out of which something is to be made. Third, this view tends to place greater importance on the product since the quality of the product is a major data source for making inferences about what children have learned or have not learned. Fourth, this newer view conceives of art education as a mode of education that has unique contributions to make to the growing child.[7] This is not to say that art education shares no commonality with the contributions of other subject areas. It is to say that what art education happens to have in common with other fields is less important than what it can provide that is unique. Fifth and finally, the newer view has expanded considerably the scope and character of the field. Unlike the older view which laid almost exclusive emphasis on the idea of the child as an artist, this newer view recognizes a variety of skills and understandings beyond those found in the studio as appropriate, indeed necessary, for providing an adequate education in art.[8]

What has emerged in the field over the past few years is a conception of the child that conceives of development primarily from the outside in, rather than from the inside out. It is a conception which emphasizes environmentalism over nativism, one that is concept more than media oriented. The new view concerns itself with what children learn and produce as well as with the process involved in learning and production; it emphasizes the unique contributions of an education in art more than what it shares with other fields. And perhaps most important it has expanded the scope of the field so liberally that it has become imperative to rethink the way in which art educators should be recruited and trained.[9]

In identifying these two orientations I have, of course, placed them in bold juxtaposition. Few of those who have influenced the course of events in art education would make such sharp distinctions. Yet the points of emphasis and difference are not to be denied; hence the starkness of my distinctions I believe to be justified especially when one considers their implications for both curriculum development and instruction. Indeed the later and newer view of the child and of art education's role in his education makes it possible to formulate concepts and to raise questions about curriculum and instruction that simply were not raised in previous years. What are these concepts and questions, and how can they guide curriculum development?

To identify these concepts and questions I am going to turn to the work that my students and I have undertaken at Stanford University. Through a grant from the Charles F. Kettering Foundation we have embarked on a two-year project aimed at the development of curricula in the visual arts for children in grades one, two, and three. This project, which now consumes the time of five doctoral students in art education, two students in curriculum, one product designer, and five classroom teachers working near Stanford, is based upon the assumptions that artistic learning is not an automatic consequence of maturation, that it can be facilitated through instruction, and that a curriculum developed with clarity and with instructional support for the elementary school teacher working in the self-contained classroom can be used effectively to enable even the very young child to obtain both competence and satisfaction in the visual arts.

One of the first tasks that needed to be undertaken was that of identifying some of the domains which constitute the visual arts and which were teachable and learnable for children of so tender an age. Although there are a variety of ways of staking out the field, we arbitrarily decided to identify three that seemed to us to be reasonably wide in scope and yet flexible enough so that we could alter our plans if that seemed appropriate. These three domains are the *productive*, that domain dealing with the formulation of objects having expressive and aesthetic quality; the *critical*, that domain dealing with the perception of qualities constituting art; and the *historical*, that domain dealing with the evolution of art in human culture.[10] Within each of these domains we have attempted to identify those concepts and principles that appear both significant and useful for handling the material within the domain. Let me provide some examples.

By a concept we mean the identification of a class. Line, color, composition, impressionism, surrealism, water color, and tempera all are class concepts. Each term refers to a set of particulars that have something in common. We start with the assumption - one supported by a large variety of research - that linguistic labels, vocabulary if you will, can serve as handles or tools for thinking about important phenomena in each of the three domains. Part of the curriculum task, as we see it, is to identify those concepts that are important and teachable to very young children.

Once having identified the concepts, we have attempted to formulate principles in which those concepts function. A principle is conceived of as a proposition, in this case about artistic phenomena, which contains important information about subject-matter in one of the domains. Examples of such principles are, "Line can convey or elicit feeling," "Composition can be active or static," "Artists have frequently criticized the period in which they lived ," "The technology of an era affects the form and content of the work of art." Each of these statements is a principle or empirical generalization about art, and each contains one or more concepts considered important by the staff of the Kettering Project. Once having identified those principles that seem to be of most power as conceptual tools, we have ordered the principles in an array according to their presumed degree of complexity. Thus, for a concept like color, we have identified a variety of principles about color that are ordered serially, which are then used for the sequence of learning activities. This sequence of principles, built around a single concept, serves as criteria for the formulation of educational objectives. These objectives are of two types.

In our work we have found it useful to distinguish between instructional objectives and expressive objectives.[11] Instructional objectives are objectives which meet the criteria generally specified as desirable by those who have contributed to curriculum theory.[12] Instructional objectives specify both the content and behavior to be learned; they are couched in terms of student rather than teacher behavior and are stated at a level of specificity that makes it possible to use them as criteria for the formulation of evaluation procedures. An instructional objective identifies the desirable behavior of the student after his having engaged in a series of curriculum activities designed to facilitate his learning. Evaluation of his terminal behavior is made by comparing it to the descriptions found in the instructional objective. An example of an instructional objective is "To be able to build a pot at least twelve inches in height using a slab method of clay construction," or "To be able to select a pointillist painting from an array of paintings which include at least five other styles and periods." In each case the instructional objective describes the competency to be displayed by the student, and evaluation is made in terms of the specifications the instructional objective provides.

Expressive objectives differ from instructional objectives since they do not specify what the student is to learn but rather describe the type of educational encounter he is to have. For example, the statement "To use wire and wood to construct a three-dimensional form" does not specify learning outcomes but indicates what the student is to encounter. The outcome of this encounter is appraised after, and at times during, the course of the student's work. Such an objective places a premium on uniqueness and personalization of learning. While instructional objectives insure the development of necessary technical skills, expressive objectives provide an opportunity to employ them in new and personally expressive ways. The curriculum we are developing has both instructional and expressive objectives related to the concepts and principles identified earlier.

Concepts, principles, and objectives are clearly insufficient to insure learning; somewhere there needs to be an array of activities in which the student is to engage and which are directly related to the concepts, principles, and objectives that have been formulated. The curriculum activity or lesson as we have called it follows in our model. Curriculum activities are not only related to the objectives but must be formulated in a way that will be of interest to the child and appropriate for his level of development. The formulation of such activities is done more through the pooled experience and education of those on the Project than it is by consulting developmental psychological theory. We have found that theories of child development and learning in art are at best general and do not provide as much direction for formulating curriculum activities as the experience of good teachers and doctoral students in the field. Whether our hunches turn out to be useful remains to be seen, but at present we are appealing more to experience than to rigorous theory for guiding the construction of these curriculum activities.

In order to provide the teacher with curriculum options two or three activities are formulated for each objective or principle. This is done to allow her to select that activity that seems most appropriate for her own capabilities or for those of the class. Some teachers will probably use all of the optional activities in an effort to individualize programs for students of different abilities or interests.

Figure 1 presents schematically the components of the model I have described thus far.

To summarize up to this point, we have identified three domains in which curriculum is being developed. These are the productive, the critical, and the historical. In each of these domains we have identified concepts that are non-trivial and which will serve as conceptual handles for illuminating subject-matter in one of three domains. Each of the concepts is used to formulate principles expressing important empirical generalizations, and each of these principles is ordered with respect to its supposed degree of complexity.

From these principles two types of educational objectives have been formulated: Instructional objectives and Expressive objectives. Instructional objectives specify terminal student behavior, while expressive objectives designate the type of encounter the student is to have. These objectives are then used to formulate an ordered sequence of curriculum activites or lessons related directly to the objectives. This sequence then constitutes a curriculum unit.

Four other characteristics are a part of the curriculum model that we are using. One of these is a rationale for teachers; a second is a suggested motivation activity; a third is an array of supportive instructional devices; and the fourth is suggested

PARTIAL CURRICULUM MODEL FOR THE KETTERING PROJECT

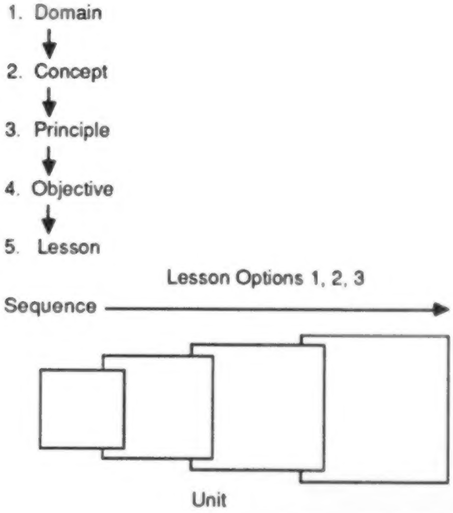


Figure I

evaluation instruments and procedures.

It seems important to us that teachers understand not only the concepts, principles, objectives, and activities they are to use but the reason the concept and principle is of importance. To facilitate such understanding, each lesson carries with it a brief rationale of perhaps two or three paragraphs which attempts to explain as lucidly and simply as possible why the concept and principle selected are considered important. We fully realize that our effort to explain in a brief from what is complex and often subtle cannot be complete or final, but we hope it will make a start at rationalizing the import of the curriculum content we are using.

A second characteristic of our curriculum model is a suggested warm-up or motivating activity. This is not different from other such activities used to generate interest, to induce a conceptual set, or to provide focus for the students' attention. These suggested activities are simply cues for the teacher for initiating curriculum activities.

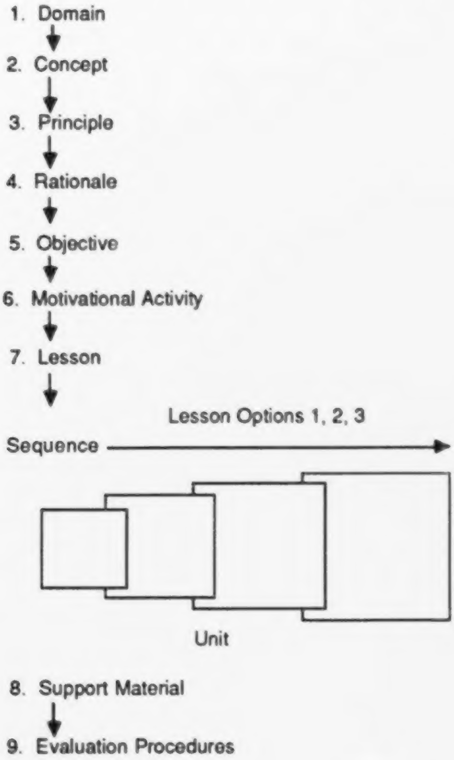
A third characteristic is the formulation and design of supportive instructional materials. When one thinks of media in art education, one generally thinks of paint, paper, clay, and other types of materials found in elementary and secondary classrooms. Instructional media in art education are almost synonymous with art supplies. Yet, since art media are essentially instruments used to facilitate artistic learning, it seemed reasonable to us to expand the usual conception and to design instructional materials that would assist the teacher and the student in learning the concepts, skills, and principles with which we are concerned. Thus every unit that is formulated contains an array of instructional materials designed specifically to enhance and facilitate a specific type of learning. Let's say we want children to become aware of the fact that some paintings are characterized by a pervasive mood and that the mood is influenced by the painting's dominant color. We can show the child the same painting executed in a radically different color scheme and discuss with him how he thinks the change in color affected the mood or expressive content of the work. Here is another example: Suppose we want to help the child recognize that in a painting everything counts and that a change in one part means a change in the whole. We can demonstrate this phenomena by providing reproductions of paintings whose parts can be altered. What happens to a Rembrandt portrait when the color of the man's frock is changed from a dark blue to a light green? How is the structure of a Mondrian changed when one or more of its lines are removed? Devices such as these and others that await construction can provide the type of instructional support that teachers and students need to grasp the meaning of the concepts and principles we wish to help them understand. Yet such instructional materials have been absent from the classroom in part because the conception of art education that has been most pervasive historically made no provision for their employment. The Kettering Staff is attempting to develop these tools and to test them in the classroom.

Finally, accompanying each unit or lesson within a unit there are one or more suggested evaluation procedures. These evaluation materials are intended to provide the teacher with feedback regarding the effectiveness of the activities and materials that have been employed. In this area, too, there are a host of untapped possibilities.

The literature of art education is a virtual desert when it comes to the area of evaluation. *Tests in Print*[13.] for example, the most extensive catalogue of tests published in the world, lists approximately 2100 tests published in a variety of areas, but only 1.4 per cent deal with the fine arts, and of these ten are in the visual arts; of the ten in the visual arts, five are art aptitude tests. Since adequate evaluation instruments are unavailable, we are attempting to construct some that will be useful for assessing the outcomes with which we are concerned. These evaluation tools accompany each unit in each of the three domains; thus there will be instruments designed to assess productive skills, instruments dealing with critical skills, and instruments assessing knowledge and understanding of art history. While some of the instruments will be of a verbal nature, by no means will all or even most of them be verbal. The recognition of style, period, expressive content, and the use of graphic and plastic skills do not require verbal responses. We hope that it will be possible to make a contribution to the field of educational measurement through the procedures and instruments we design in the course of our work in curriculum development.

Figure 2

CURRICULUM MODEL FOR THE KETTERING PROJECT


1. Domain
2. Concept
3. Principle
4. Rationale
5. Objective
6. Motivational Activity
7. Lesson
Lesson Options 1, 2, 3
Sequence
Unit
8. Support Material
9. Evaluation Procedures

When these four characteristics of our curriculum model - concepts, principles, objectives, and activities - are combined with the four characteristics identified earlier, the schema in Figure 2 emerges.

The schema in Figure 2 is far neater on paper than in practice. One problem we have encountered is that of determining more rigorously the optimal sequence of learning activities. How can we more rationally determine what should precede what? A second problem is that of finding ways to insure maximum transfer since we are not simply concerned with facilitating learning within the confines of our own materials. A third problem is one of developing materials that meet at least three criteria for classroom use: 1) it must be clear enough to be used by a teacher relatively untrained in art, 2) it must teach non-trivial content, and 3) it must be interesting and appropriate for the range of children for whom it is intended. These problems and a host of others both conceptual and administrative have accompanied our efforts. Some of these problems can, I believe, yield to the impact of insightful research, and it is to this third and final area to which I will now turn.

I think it is fair to say that educational research has not been a major factor in altering curricula in American schools. Changes in school programs have been influenced more by changes in political climate than by conclusions developed from systematic empirical inquiry. One of the reasons for this is due to the fact that education in America is a political creature and subject to winds of politics. But beyond this the questions that have been asked by researchers and the methods and controls they have employed have not, in the main, been of great use in guiding curriculum development or teaching. One of the most fruitful outcomes of the Kettering Project so far has been the fact that it has forced us to come to grips with the problems of curriculum construction, thereby highlighting theoretical needs in the field and the research that it demands.

For example, it has become clear that if we are going to be able to solve the problem of how to determine optimal curriculum sequence, we will need a taxonomy of learning in the visual arts. We will need to know if there is some sort of learning hierarchy involved in learning to respond aesthetically to two- and three-dimensional art. Should certain qualities, say the primary surface of the work, be attended to first, or should one begin with the secondary surface and discuss the work's expressive content? When should evaluation of the work enter into the picture, and what type of art should be selected for the initial instructional encounter? The development of a taxonomy would provide a format for the organization of the curriculum and would identify the competencies to be developed.

Work on the Project has also highlighted the need for the development of a technical language for the field of art education. We simply do not have in our professional discourse the degree of specificity that we need in order to communicate with precision. And we cannot get this precision simply by borrowing concepts from psychology. The concepts that will be of greatest use in art education are those that have been tailor-made to suit our particular concerns. We need a language that will illuminate and define operationally those key qualities that we are interested in studying. To develop such a language will require much more than filling a lexicon with new terms; it requires the exercise of insight and perceptivity so that the concepts formed have as their referents qualities and ideas of significance.

The Project has also underscored the need for new and better evaluation tools. Ideally these tools would be both diagnostic and evaluative. That is, we need instruments that would enable us to identify the salient features in a context of children, teachers, and community and a set of instruments that would allow us to access the effectiveness of a program designed to affect individuals in that context. To do this requires, of course, a theory of artistic learning useful for moving from diagnosis to prescription. We are a long way from such theory both in education generally and art education specifically.

Research dealing with the effects of alternative modes of curriculum organization is also greatly needed. The depth versus breadth study at Penn State[14] was an effort in that direction, but we need other studies in this arena dealing with other variables. For example, what are the consequences of developing and employing a curriculum which moves gradually from a restricted range of qualities -- say, white and black -- to an unlimited range compared to a curriculum which introduces students to a full range of qualitative options initially.

What role does vocabulary play in sharpening the perception of aesthetic qualities? What is the cost of attending to visual elements in isolation from one another, and what are the assets? If you recall, the curriculum we are building is developed around single concepts that call the student's attention to particular qualities in the work of art. In one sense this does violence to a work that depends upon organic relationships in order to function. We recognize the risk we are taking but are gambling that the simplification of attention will pay off in the long run. As the student proceeds in the program he will encounter activities designed to facilitate the perception of multiple qualities in the work. If the relevant research studies were available, we would have more to go on than hunch.

We need research that will provide principles useful for determining the type and amount of guidance teachers need in order to be able to use curriculum materials effectively. One of the most frightening aspects of our work is the recognition that between the cup and the lip there is a chance of slip. Although we are attempting to make the materials we develop as lucid and as easy to use as possible, we are not sure how teachers will receive and use them. The teachers on the Project are not typical either in interest in art or in competency as professionals. And their closeness to the Project affords them insights that the elementary school teacher in the field will not have. We have precious little data to help us predict the type and quality of information teachers need to have for the curriculum to be used effectively.

Yet despite these problems, one gets the sense when building curriculum that one is working at the heart of the educational enterprise, for it is in the construction of the program that theory and practice meet most forcefully. Coping with the practical concerns of building an educational program for young children reveals strengths and weaknesses in theory more clearly than any form of educational task I know. And theorizing about artistic learning in the context of curriculum construction provides direction for its development.

I began this paper by comparing an older view of art education to one that has emerged with insistence and force during the past decade. While the persuasiveness and plausibility of these two views make them attractive, the field needs evidence dramatic enough to convince even the visually naive of the power and value of art in education.

It is our hope that the work we are doing at Stanford will provide some of the evidence we need for increasing the impact of Art Education in American schools.

REFERENCES

1. For an example of Walter Smith's work the reader may wish to review his book *Freehand Drawing,* James R. Osgood and Co., Boston, 1875. For an excerpt from this book see *Readings in Art Education,* Elliot W. Eisner and David W. Ecker, eds. Waltham: Blaisdell Publishing Co.,1966.
2. Herbert Read, *Education Through Art,* Third Revised ed., New York: Pantheon Books, 1956.
3. Viktor Lowenfeld, *Creative and Mental Growth,* New York: The Macmillan Co., 1947.
4. Both Read and Lowenfeld endorse this view.

5. Lowenfeld, *op. cit.*, pp. 1-2.

6. Elliot Eisner, "Changing Conceptions of Artistic Learning," *Elementary School Journal*, Vol. 68, No. 1, October 1967, pp. 18-25.

7. For examples of this newer view see Ralph Smith's Preface in his volume *Aesthetics and Criticism in Art Education*, Chicago: Rand McNally & Co., 1966; Vincent Lanier, "Schizmogenesis in Art Education," *Studies in Art Education*, Vol. 5, No. 1, Fall 1963, pp. 10-19; and Elliot W. Eisner, "Knowledge, Knowing and the Visual Arts," *Harvard Educational Review*, Vol. 33, No. 2, Spring 1963, pp. 208-218.

8. See Ralph Smith, *op. cit.*

9. It is my view that as the scope of practice and research in art education continue to expand, those concerned with art education in institutions of higher education will need to develop new ways of recruiting and training people for the field. The impact of the new ideas in the field will be minimal if there are few teachers able to put them into action in the classroom.

10. Elliot Eisner, "Curriculum Ideas in a Time of Crisis," *Art Education*, Vol. 18, No. 7, Oct. 1965.

11. For an elaboration of this concept see Elliot W. Eisner, "Instructional and Expressive Educational Objectives: Their Formulation and Use in Curriculum," mimeo. 27 p. Stanford University, 1967.

12. Ralph Tyler, *Basic Principles of Curriculum and Instruction*, Chicago: The University of Chicago Press, 1950.

13. Oscar Buros (ed.). *Tests in Print*, New Jersey: The Gryphon Press, 1961.

14. Kenneth R. Beittel, Edward Mattil et al, "The Effect of a 'Depth' vs. a 'Breadth' Method of Art Instruction at the Ninth Grade Level," *Studies in Art Education*, Vol. 3, No. 1, Fall 1961, pp. 75-87.

2

ART HISTORY AND STUDIO ART IN THE JUNIOR HIGH PROGRAM (1969)

MICHAEL D. DAY

EDITOR'S NOTE:

Empirical research in art education had occurred as early as the 19th century, when children's drawings were studied for clues to human development. In the 1940s and 1950s some investigations looked at personality through child art and sought to determine the impact of various kinds of art instruction. But by the end of the 1960s the impact of the social sciences on the post-Lowenfeldian art educator was becoming apparent in the work of such researchers as Michael Day. His experimental study of the relationship between conventional art activities and an art history-integrated activities program provided early confirmation of the desirability and feasibility of a more comprehensive approach to junior high school art. Comparing the traditional art history lecture-slide curriculum, taught in isolation, with the experimental method, which integrated art history with related studio activities, resulted in significant improvements in performance and a higher quality art product. In discipline-based art education one of the key issues is the combining of the four art disciplines. Day's study offers evidence not only that such integration can be accomplished, but that positive effects are in consequence. It is interesting that he included in the report of his inquiry the strong congruence of the participating teachers' subjective evaluations, which supported the results of the statistical comparison. Such a combination of scientific findings and professional acumen is the happiest one for the researcher. Michael Day is Professor of Art and Head of the Art Education Program at Brigham Young University.

SOURCE: "The Compatibility of Art History and Studio Art Activity in the Junior High School Art Program," *Studies in Art Education*, 10/2 (Winter 1969) 57-65.

A COMPARISON OF TWO METHODS OF TEACHING ART HISTORY

The study of art history is an essential part of superior art curricula. Frankston maintained that the study of art history was a basic prerequisite for the "ability to appreciate or 'know' art," and implied that art history should be taught at all levels in order to provide individuals with the basic foundations for visual literacy.[1] Art history, however, is not taught at all levels in most school art programs and is not taught at any level in many school art programs. Efland[2] and Barkan[3] have commented on the predominant emphasis on studio activity in most art programs. Art history has been a neglected, segregated, or nonexistent segment of many art curricula. Eisner noted this pervasive failure to provide individuals with backgrounds needed for artistic analysis and appreciation:

> Adults who have gone through the standard art education program in the elementary school, even those who have had some work in art at the secondary level, find it difficult to appreciate contemporary art; they find it difficult to discuss the works they see in galleries and have little background in art history with which to relate these new works to the works of the past.[4]

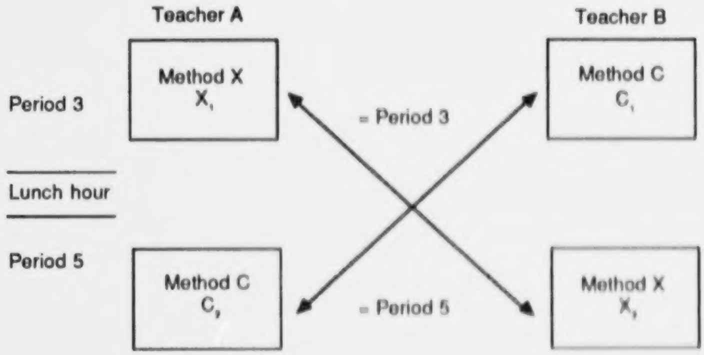
Lanier identified two prevailing opinions pertaining to reasons for this lack of success: (1) studio oriented critics blame art history courses which fail to interest pupils; and (2) art history-oriented critics blame the "impoverished teaching of the history of art".[5] Many academically inclined art history courses lack interest for pupils not so inclined. For this reason many art teachers avoid teaching art history at the junior high school level. They may avoid it also because an art history unit interrupts the schedule of art activities.

The present study was undertaken to answer the following questions:

1. Can the study of art history provide positive impetus for art activities at the junior high school level?
2. Will pupils gain as much knowledge of subject matter and intellectual concepts of art history in an art history-activity integrated program as in a more traditional lecture-slide art history program?

METHODS

Population. One hundred twelve members of the eighth grade class of a junior high school in San Jose, California, were the subjects of the study. The pupils were thirteen or fourteen years of age and were divided into two groups, the control group (C) and the experimental group (X), as shown in the chart below.



Equation of groups. The two art teaching specialists who participated in the study assigned art grades (A, B, C, D, and F) to the pupils according to prior performance in art. I.Q. scores were obtained for all pupils by administering the *Henman-Nelson Intelligence Tests, Form A.*[6] Pupils in group C_1 were equated with pupils in group X_1 according to sex, art grades, and I. Q.* Pupils in groups C_2 and X_2 were similarly equated (see Table I).

THE LEARNING UNITS

The particular area of art history chosen for this experiment was Cubism as practiced from 1907 to 1920. Cubism, an influential force in much of twentieth century art, occupies a pivotal position between representional and abstract art. Because of its intellectual basis, definite innovative practices, and sense of rebellion, Cubism was an area of art history especially appropriate for study by the junior high school age group.

Ideas and learning materials pertaining to parallel innovations in science, music, and literature of the Cubist era were integrated with the study of Cubism. The influence of Cezanne on Cubism was stressed, and the music of Stravinsky was likened to Cubist art. The art and music of the Cubist period were contrasted with

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*I.Q. scores ranged from 65 to 140.

TABLE I
COMPOSITION OF EQUATED GROUPS ACCORDING TO SEX, I.Q., ART GRADES, AND TEACHER ASSIGNMENT

	Control Group	Experimental Group
Boys	25	24
Girls	31	32
Total in group	56	56
Mean I.Q. (N -- 56)	97.0	97.4
Art Grades:		
A	12	12
B	23	24
C	14	13
D	7	7
F	0	0
Teacher A	22	33
Teacher B	34	23

the art of the Impressionist period and the music of Debussy. Poetry by E.E. Cummings was placed in context with Cubist concepts of simultaneity. Einstein's theory of relativity, and the resulting concept of the relationship of time and space, were studied in connection with Cubist ideas of time and space.

It was anticipated that study of the progressive changes from objective representation of subject matter to quasi-nonrepresentational painting would aid pupils in understanding art of the past and of the present. It was hoped that study of influences and reasons underlying a radical movement in art might provide pupils with more open attitudes toward contemporary art and unforeseeable innovations in future art.

Learning materials used with the control and experimental units were standardized. Tape recordings relating science, music, and literature to Cubism were made, and written materials such as biographies of the artists, vocabulary, and descriptions of Cubist phases were mimeographed and distributed. A teacher's guide including lists of slides and pictures, lesson formats, and lesson sequence was written and followed by both teachers to assure consistent presentation of the prepared materials.

Control unit. The control unit was presented in a traditional lecture-slide manner. Pupils spent the two-week period viewing slides and pictures, hearing lectures and tapes, participating in discussions, and studying mimeographed materials. At the conclusion of the control learning unit, a review was given and a field trip was taken to a local art museum. Two weeks after the review, pupils in the control group were given the Cubism Knowledge Evaluation Test (a written test specially prepared for this study).

Experimental unit. The content and learning materials for the experimental unit were the same as for the control unit. The teacher's guide was the same as the control unit guide, with the exception of instructions for art activities. In addition to the learning activities utilized in the control unit, pupils in the experimental group engaged in studio art activities related to the study of Cubism. As they studied the Cezanne Phase of Cubism, pupils experimented with flattened perspective and equal emphasis of positive and negative space in their own art work. They investigated the concept of simultaneity with painting materials as they studied the Analytical Phase, and they explored the use of pasted materials in their art work as they studied the Synthetic Phase. Discussion of composition, color, and perspective was encouraged throughout the six weeks of the experimental unit. The review, field trip, and use of the Cubism Knowledge Evaluation Test were conducted as with the control group.

The major difference between the learning units was the inclusion or exclusion of art activities which resulted in different periods of time required to complete the units. The control group completed the unit in two weeks. The experimental group completed the unit and three related studio art projects in six weeks. Teaching time required for presentation of the art history subject matter was equal for both units.

THE CUBISM KNOWLEDGE EVALUATION TEST

A reliable and valid written test for measuring pupil knowledge gain was needed for the comparison of control and experimental groups. A table of specifications directly related to the degree of stress placed on each of the topics in the Cubism units was used for the development of the test in order to assure content validity. Fifty-one multiple choice items were compiled to form the Cubism Knowledge Evaluation Test. Prior to the experimental study the test was given to two groups of eighth grade pupils who had completed pilot versions of the control and experimental units. Test items were then revised to form the version of the test used for the study.

The Cubism Knowledge Evaluation Test was administered to the one hundred twelve pupils involved in the study. Analysis of test items revealed that 48 of the 51 items (94%) were between the 35% and 80% levels of difficulty. The mean was 30.54, and the standard deviation was 10.70. The Kuder-Richardson coefficient of correlation was .92. Biserial coefficients of discriminating power were above .30, excepting two items (see Table II). All item distractors were chosen at least once.

HYPOTHESIS

Null hypothesis. The mean from the Cubism Knowledge Evaluation Test scored by the experimental group will not be signifi-

TABLE II
ITEM ANALYSIS OF THE CUBISM KNOWLEDGE
EVALUATION TEST

Item	Difficulty (%)	D.P.*	Item	Difficulty (%)	D.P.*
1	60	.77	27	63	.50
2	36	.43	28	78	.57
3	69	.66	29	67	.58
4	53	.95	30	40	.35
5	64	.89	31	42	.32
6	73	.65	32	91	.44
7	72	.74	33	63	.67
8	61	.67	34	56	.77
9	87	.60	35	64	.72
10	53	.54	36	63	.50
11	51	.60	37	53	.71
12	41	.34	38	36	.32
13	74	.52	39	64	.48
14	61	.64	40	84	.58
15	53	.47	41	48	.53
16	77	.62	42	46	.37
17	58	.79	43	65	.48
18	58	.66	44	64	.70
19	54	.51	.45	72	.20
20	67	.63	46	56	.68
21	60	.77	47	71	.19
22	38	.38	48	55	.45
23	39	.65	49	45	.52
24	57	.56	50	65	.82
25	54	.73	51	86	.70
26	49	.66			

*D.P -- Biserial coefficient of discriminating power
K-R coefficient or correlation -- .92

cantly different from the mean from the same test scored by the control group. The null hypothesis will be rejected at the .05 level of significance.

ANALYSIS OF DATA

The Cubism Knowledge Evaluation Test was administered to the control and experimental groups two weeks after their respective reviews of the unit materials. The mean score for the control group was 28.00 with a standard deviation of 10.28. The high score was 46 and the low score was 9. The mean for the experimental group was 33.07 with a standard deviation of 10.51. The high score was 50 and the low score was 14.

The difference between the means (5.07) was tested for significance by calculation of a "t" value. The standard error of the difference between the means was 1.96 and the "t" value (2.58) was significant at the .05 level. The hypothesis that the means of the Cubism Knowledge Evaluation Test scored by the experimental and control groups would not be significantly different was rejected at the .05 level.

CONCLUSIONS

Pupils who were taught the art history unit about Cubism by the experimental method, which integrated the study of art history with related studio art activities, performed significantly better (.05 level) on the specially prepared test than did pupils who were taught the same unit by the lecture-slide method with no related art activities. Pupils of high and low mental abilities gained more knowledge of subject matter when they were concurrently involved in related art activities (see Table III).

Subjective evaluations by the two participating teachers tended to support the results of the statistical comparison concerning effectiveness of the control and experimental units. The teachers felt that the art work produced by the experimental group was above average in quality and individuality. Pupils' art work was not of a "copied" nature, nor did most of it appear to be especially Cubist. Most of the paintings and collages were highly individual and varied in subject matter, color selection, technique, and composition. Study of the art history subject matter seemed to provide pupils with increased depth of background in art and added motivation for their studio work.

The superior performance of the experimental group on the written test, the quality of the art products created by the pupils in that group, and the evaluations of the participating teachers favoring the experimental method suggested that integration of the study of art history with studio art activity can be an effective teaching method. Results of this study tended to support the

TABLE III

COMPARISON OF PUPILS IN EXPERIMENTAL AND CONTROL GROUPS
ACCORDING TO SEX, ART GRADE, I.Q., AND TEST SCORE

Experimental Group					Control Group					
Pupil	Sex	Grade	I.Q.	Score	Pupil	Sex	Grade	I.Q.	Score	E-C*
1	f	A	136	46	1	m	B	140	46	+ 0
2	f	B	136	48	2	m	B	136	45	+ 3
3	f	B	134	47	3	f	B	133	44	+ 3
4	f	A	125	45	4	f	A	129	43	+ 2
5	f	A	123	48	5	m	A	125	39	+ 9
6	f	B	123	48	6	f	A	124	41	+ 7
7	m	B	121	46	7	f	A	122	37	+ 9
8	f	B	120	46	8	m	A	117	44	+ 2
9	f	B	119	50	9	m	A	117	42	+ 8
10	m	A	118	43	10	f	B	115	36	+ 7
11	f	C	118	43	11	f	B	114	37	+ 6
12	f	A	117	44	12	f	B	113	38	+ 6
13	m	C	117	44	13	f	C	112	32	+ 12
14	f	B	113	44	14	f	B	112	30	+ 14
15	f	A	113	29	15	f	B	111	36	- 7
16	m	B	110	45	16	m	D	111	38	+ 7
17	f	C	110	37	17	m	A	111	45	- 8
18	f	B	110	33	18	m	B	109	29	+ 4
19	m	C	105	41	19	f	C	108	35	+ 6
20	m	C	104	47	20	m	B	105	22	+ 25
21	f	B	104	27	21	f	D	104	40	- 13
22	f	A	103	37	22	f	B	101	39	- 2
23	m	D	102	32	23	m	B	100	38	- 6
24	f	B	100	36	24	m	B	100	29	+ 7
25	m	B	100	30	25	m	B	97	33	- 3
26	f	C	99	43	26	f	B	97	34	+ 9
27	f	C	98	40	27	m	A	95	19	+ 21
28	f	A	98	29	28	f	C	94	26	+ 3
29	m	D	96	23	29	f	B	93	23	+ 0
30	m	B	95	45	30	m	B	92	23	+ 22
31	f	C	91	30	31	m	C	92	17	+ 13
32	f	D	91	19	32	f	A	91	29	+ 10
33	m	A	89	30	33	f	B	91	18	+ 12

*E-C -- Test score of pupil in Experimental Group minus test score of pupil in Control Group.

Continued on next page.

TABLE III – continued

Experimental Group					Control Group					
Pupil	Sex	Grade	I.Q.	Score	Pupil	Sex	Grade	I.Q.	Score	E-C*
34	f	D	87	30	34	f	B	90	25	+ 5
35	m	D	87	20	35	f	B	89	28	- 8
36	m	B	86	30	36	f	C	89	20	+ 10
37	m	B	86	30	37	f	C	88	18	+ 12
38	m	C	86	22	38	f	B	87	22	+ 0
39	m	B	85	38	39	f	C	87	20	+ 18
40	f	D	84	40	40	m	D	84	9	+ 31
41	f	A	83	24	41	f	C	84	15	+ 9
42	m	B	82	20	42	m	A	83	18	+ 12
43	m	A	81	38	43	m	B	83	16	+ 22
44	f	B	80	18	44	m	D	83	26	- 8
45	f	B	80	25	45	m	A	82	25	+ 0
46	f	C	80	32	46	f	C	80	18	+ 14
47	f	B	79	19	47	m	A	80	17	+ 2
48	m	B	77	19	48	f	D	80	22	- 3
49	f	B	77	24	49	f	C	79	23	+ 1
50	m	B	75	18	50	m	C	79	20	- 2
51	f	A	74	24	51**	m	C	77	11	+ 13
52	f	C	72	25	52	f	C	75	20	+ 5
53	m	D	71	28	53	m	D	74	18	+ 10
54	m	C	67	19	54	m	D	73	19	+ 0
55***	m	B	65	14	55***	f	B	66	10	+ 4
56**	m	C	65	18	56	f	C	65	19	- 1

*E-C -- Test score of pupil in Experimental Group minus test score of pupil in Control Group.
**Hard of hearing.
***Deaf.

contention that the study of art history integrated with art activity at the junior high school level can provide positive impetus for the studio art program. Pupils may, as results implied, learn more art history subject matter in this type of integrated program than in a more traditional lecture-slide art history program.

Although no cause-effect relationships between different aspects of the experimental method and the performance of the experimental group could be determined at this point, the participating teachers suggested that the following factors may have exerted positive influences in the experimental method:

1. Shorter periods of subject matter presentation were possible with the experimental method, thus accommodating short attention spans of some pupils.

2. Individual confrontations by pupils with aesthetic problems similar to problems with which the Cubists were concerned seems to cause many to take a "second look" at Cubist paintings and theories.

3. Pupils' daily involvement with their own original art work based on ideas introduced through the study of Cubism resulted in many opportunities for reinforcement of subject matter concepts through casual discussion.

4. Increased respect and understanding for Cubist paintings seemed to result as pupils discovered through their own artistic efforts the magnitude and nature of the Cubists' contributions to twentieth century art.

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CRITICISM IN THE ARTS AND ART EDUCATION (1970)

NANCY MACGREGOR

EDITOR'S NOTE:
"How can one talk about a work of art?" has been a significant question in art education since the days of "picture study," when early twentieth century teachers marched youngsters in front of museum works to elicit moral object lessons from great history paintings and genre pieces. More complex notions of analysis and criticism of art have emerged in the second half of the century, based largely upon the revolutions in modern and contemporary art. Nancy MacGregor examines three contending concepts of criticism in the arts in order to draw their implications for teachers. She subjects these theories to philosophical test in order to demonstrate that there are several different answers to the opening question about talking about art. The Sibley/Stevenson/Weitz comparison shows that writers have conceived of criticism as having different purposes and procedures, and each of these may be helpful to the teacher of art. Consequences of philosophical and theoretical views may find their way into curriculum, including such issues as determining objectives, charting instructional strategy, framing the conditions under which a work of art might be observed, and so forth. In fact, although the three concepts treated by MacGregor have significant differences, she shows that they are complementary and may even be combined in order to give students the opportunity to engage in different kinds of critical talk about works of art. Nancy MacGregor is Associate Professor of Art Education at The Ohio State University.

SOURCE: "Concepts of Criticism: Implications for Art Education," *Studies in Art Education,* 11/2 (Winter 1970) 27-33.

This paper is written expressly for teachers of the arts who are interested in the possibilities of criticism as a means for eliciting responses to art objects and events. Teachers might be concerned with improving critical response in the classroom in the contexts of aesthetic education, studio production, or history of the humanities. However, criticism would probably serve differently as content and method differ among these types of programs.

My purposes here are to examine three contending concepts of criticism in the arts and to draw their implications for teachers. The concepts of criticism that I will examine are from the works of three contemporary philosophers -- Frank Sibley, Charles L. Stevenson, and Morris Weitz.* In order to make clear their implications, I shall first describe what each of these philosopher-aestheticians has to say about criticism in the arts and then use their concepts to present, for teachers to consider, three methods of eliciting critical responses to art objects or events. When discussing implications for teaching, I will not claim that one concept is more nearly adequate or more fruitful than another as a basis for critical talk about art in the classroom. Instead, from each concept I mean to draw implications which teachers can consider within the context of their particular teaching situations. My reason for examining these selected concepts in this manner is to demonstrate that contending concepts of criticism can lead to different answers to the question, "How can one talk about a work of art?"

I.

The ability to notice, see or tell that art objects have certain qualities is a central concern of Professor Sibley. He discusses specific features of a work of art insofar as they influence talk about the work. On his account, the features we sense that make us say, for example, that an object is "delicate" have been combined by the artist in an unique way, and the aesthetic quality we ascribe to them depends on the combination. Sibley's claim that works of art are neither esoteric nor simple objects of sense perception accounts for his distinction between aesthetic and perceptual qualities. This distinction contributes support to judgments employing aesthetic concepts.

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*Frank Sibley. "Aesthetic Concepts," *Philosophy Looks at the Arts*, ed. Margolis (New York, 1962), 63-89.

C. L. Stevenson. "Interpretation and Evaluation in Aesthetics," *Philosophical Analysis*, ed. Black (New Jersey, 1950), 319-359.

Morris Weitz. *Hamlet and the Philosophy of Literary Criticism* (New York, 1966).

Sibley distinguishes between two types of remarks that we make when referring to works of art. The first type consists of two kinds of comments used in distinguishing nonaesthetic and aesthetic features. He says we can see nonaesthetic features without any exercise of taste or sensibility. Words like "red," and "curve" describe such features. Aesthetic features, on the other hand, do involve taste or perceptiveness. One uses concepts of taste when describing the arts with terms like "balanced," "serene," "dynamic," "garish," "vivid," or "tragic." Aesthetic terms are often metaphorical or partially metaphorical, as when, for example, a color in a painting is called "vitreous." Moreover, Sibley notes, references to nonaesthetic features of a work are not logically sufficient conditions for applying aesthetic terms to it, because these features are discernible without taste.

For Sibley, the second type of remark we make about a work of art involves judgments, such as "deeply moving." Sibley says we find the sufficient conditions for judgments of this kind in features of works of art, the character of which expert judgment has already decided. When features of recognized masterpieces are comparable to relevant features in the work being examined, we have grounds sufficient for similar judgment.

According to Sibley, the critic's "talk" can help a viewer see the aesthetic qualities the critic has seen. Some practical methods that he says critics use in talking about works of art are these: 1) pointing out nonaesthetic features ("note the red square") in an attempt to bring someone to see the aesthetic qualities ("balanced and vivid"); 2) referring to aesthetic qualities by using aesthetic terms ("see the vitality"); 3) linking nonaesthetic features to aesthetic features ("the bright colors give vitality"); 4) using similes and genuine metaphors ("his canvasses are fires -- they crackle and blaze"); 5) using contrasts and comparisons; 6) repeating and relating words; and 7) speaking with emphatic tone, facial expression, nods, and other gestures. Presumably, these methods can be taken as indices of critical response.

Charles L. Stevenson, on the other hand, is concerned with the "living context" in which the critic uses terms when referring to works of art. He claims that the living context of the critic's response has both scientific and nonscientific features. The scientific features include these: 1) the critic seeks the ways a work of art can be experienced; 2) he examines the work under varying conditions to avoid ignoring apparent features which would mean later ignoring some of the corresponding physical features; and 3) he "decides" how to observe the work according to what the viewer brings to it. Stevenson says the critic decides first to observe the work under a specific condition, yet he recognizes that other conditions of observation might lead him to different inferences. Like the scientist he brings a certain background to his observations, a background which weakens some associations and strengthens others. For example, the critic's knowledge of cultural history can guide certain associations he makes. The critic also decides to observe a work in a certain way. This decision is nonscientific, for it involves his individual aesthetic sensibility. When the critic channels his ways of observing the work, he attends to certain qualities and not to others. The "habits of mind" of the critic -- his interests, skills, psychological sensibilities, and convictions -- come into play.

Based on his decision of the way to examine a work of art, the critic makes statements about the properties of that work. This is the fourth step in his nonscientific critical response. The statements he makes are critical interpretations and evaluations. Although terms with an interpretive function (such as "unified") or an evaluative purpose (such as "beautiful") are predicated on the physical work of art, the critic's references to the appearance of the work are usually "indirect." That is, the interpretive statement "the work of art is unified" has the same meaning as "the work of art *appears* unified when observed under a set of conditions" determined by the critic.

The critic's last step is to give reasons to support a judgment. Reasons serve as "proper" bases for the judgment. For Stevenson, reasons that are proper may be factual statements or interpretive ones. Interpretive statements, however, introduce a quasi-imperative effect; they tend to force the viewer to see the work as the critic does. For example, the critic may cite the artist's intention, his own inductive framework, or the meaning of a passage in a poem as understood by a certain group of people as reasons for his judgment.

Once estabished, the critic's decision to look at the work in a certain way becomes a constant point of reference. To be "proper," the critic's decision should function as an imperative or quasi-imperative from which we too must examine the work. When we examine the language of the critic, we see that this same imperative influences the critic's further decisions, helping us to locate the normative element in his judgment of the work of art. Thus, in criticism, the imperative force of a term like "unified" is manifested when we see as the critic does -- which generally means that our own aesthetic decision has been persuaded to that of the critic.

In a third approach, Morris Weitz uses *Hamlet* to demonstrate his philosophy of criticism. Seeking to clarify the conceptual apparatus of criticism, Weitz states that criticisim as an area of aesthetic inquiry uses language as a form of studied discourse about works of art. The practice of criticism involves a well-developed vocabulary, certain kinds of procedures, arguments, and assumptions, as well as goals and purposes for the critical act itself. The tasks that critics engage in, Weitz separates into four general categories: description, explanation, evaluation, and poetics.

Weitz's categories of critical response suggest the basic tasks that face critics. The critic makes *descriptive* statements -- essentially factual claims -- about the work of art. These can be verified by data within the work. Such statements may be about individual data (such as Hamlet's traits) or general data (pervasive traits of all the characters) or comparisons among data. Descriptive statements about *Hamlet* include references to the plot, dialogue, images, characters, and so forth. The critic's *explanations* often involve interpretations. Interpretations function as hypotheses about what is important in a work of art. These statements may be aimed at clarifying symbolism, or they may answer "why" questions, such as "Why does Hamlet spare the king?" Explanations might take the form of talk about the imagery in relation to the whole work of art, or the form of an explication of the central "meaning" of the work. The critic's *evaluation* involves an essentially "argumentative" procedure aimed at assessment. Evaluative statements involve praising, condemning, defending, judging, and revaluating. The critic's problem is to validate the relation between the praising and the "good" reasons. Praise is validated by applying, clarifying, and justifying criteria. "Good" reasons are tested by employing unchallengeable, clear, concrete, and consistent criteria. In these instances, the criteria themselves also need clarification. *Poetics* or aesthetics as a critical task involves theorizing about the defining nature or essence of such terms as "drama," "tragedy," and "artistic truth," as well as the impact of such things as a specific theory about beauty on one's understanding of a work.

Weitz claims that a false assumption in much criticism is that all questions directed towards art objects are of the same "factual" type, and can be answered by reference to data within the work of art. This assumption, he claims, evolved from the classical concept of language which views utterances as "true or false" objective names of entities. He shows, however, that these questions involve critical debate about even the very criteria for concepts, not merely their proper application. In addition, arises the problem of "centrality" in criticism. Identifying what is of most importance in a work of art is a part of criticism which is not factual but explanatory. To understand criticism, it is necessary to separate these logical issues. In so doing, we see criticism involves a multiplicity of issues, none of which can be called absolutely necessary and sufficient for facilitating one's understanding of a work of art.

These three critical approaches show that concepts of criticism in the arts provide different answers to the question, "How can one talk about a work of art?" Sibley is essentially concerned with problems in pointing out and talking about the features seen in a work of art. For him, criticism is based on discerning the aesthetic features in a work of art. Hence, effective criticism depends on one's ability to see the features of the work and to exercise taste when talking about these features. In addition, criticism requires the ability to understand that the aesthetic terms we ascribe to a work are warranted in virtue of paradigm cases having similar features. Stevenson, however, holds that the critic's task is to use language to persuade others to accept the point of view he has himself arrived at from the "appearances" of a work of art. For him, proper criticism is based on observing appearances in a work of art. Which features are taken into account in an observation depends on a decision made by the critic. This decision is a critical point of view which functions as an imperative, persuading the viewer to see the work of art as the critic does. With a third concept of criticism, Weitz suggests that critical talk to understand a work of art involves consideration of many separate logical issues. He does not deal with the problems of senses or of persuasion. Instead, he is concerned with conceptual distinctions among descriptive, explanatory, evaluative, and theoretical statements about a work of art, and with how these statements may enrich our understanding of the art object.

II.

Each of these approaches has implications for teachers concerned with the critical response in their curricula. Sibley, for example, states that the same methods critics use can be used by teachers to help students link their experience with a work of art to aesthetic terms. On Sibley's view a teacher might first conduct a class discussion to determine the general student ability to talk about nonaesthetic features seen in a work of art. Once this ability is sufficiently developed, the class can discuss unique combinations of the features. From here the teacher would cue students to talk about the unique combinations of features which give the work of art aesthetic quality. The student exercises taste when he uses an aesthetic term to point out an aesthetic quality. To use Sibley's example, the teacher might suggest to a child that elements in a given piece of music "run" and "skip," then use terms like "gay" or "jolly" to suggest the way those elements seem to combine, and finally refer to the "dynamic" quality of the work.

On Sibley's concept, critical talk would involve extensive use of metaphors and similes as aesthetic terms to be linked to nonaesthetic terms. That is, a term like "dynamic" would ultimately have to be linked to a term like "square." To support a judgment (the piece of music is "deeply moving"), a teacher would point to key features and talk about them in the manner of a critic. Teacher and students might use comparisons and contrasts with other works of art to illustrate aesthetic and nonaesthetic features as well as to support their judgment of any single work. The teaching strategy would involve reinforcing the student's understanding of relationships among features by pointing to the works of art, repeating and relating words which refer to them.

Therefore, the teaching task would be to develop the students' abilities to observe certain features, to talk about these, and to relate them to aesthetic qualities. The student would point out these observations by linking aesthetic terms to nonaesthetic terms ("the curving lines and color contrasts give vitality"). After the observation ability of the students is adequately demonstrated and when taste or aesthetic concepts are being exercised, the teacher can encourage students to judge the work of art, ("the picture has serenity"). Both teacher and students would judge the appropriateness of these aesthetic concepts from cases already decided, presumably by experts. The relevant features could then be pointed out to provide sufficient conditions for judgment of the work in question.

Stevenson's theory of criticism offers different implications for teachers of the arts. The methods Stevenson claims are used in criticism could be used by the classroom teacher. For example, the teacher could assume the role of the critic. His purpose would be to help students find different ways a work of art might be experienced. A student, too, could assume the role of the critic for certain curricular purposes.

The teacher as critic might begin by deciding the conditions under which a work of art would be observed. He could vary these conditions to safeguard against overlooking possible appearances of the work. For example, the teacher might decide to look at a painting according to his aesthetic sensibilities, emphasizing the subject matter and then the artist's intention. Next the students could individually decide how to observe the work, drawing on their own aesthetic sensibilities. This would involve an exchange of views about the knowledge that teacher and students bring to the work. In addition, the psychological sensibilities, the interests, the skills, and the convictions which each person brings to the work would be discussed as "decisions" to examine the work in a given way. Any decision made about the work should provide additional talk regarding what the decision-maker brought to the work, his knowledge as well as his "habits of mind."

After the students can recognize that a "decision" about how to observe the work has been made, the teacher would elicit statements about the physical properties of the work. These would be such critical interpretations or evaluations as "the work of art is unified" and "it has animation" (or "movement" or "placidity"). According to Stevenson these terms function as imperatives or quasi-imperatives to see the work in a particular way. Therefore, much teaching about works of art would involve the study of imperatives, the study of how to examine a work and of how different imperatives influence judgment. Seeing the influence of such imperatives might lead students (and teacher) to change their own decisions, which is all that imperatives of this nature can accomplish.

Finally, any person who provided a statement about a physical property of the work of art would be called on to give reasons in support of his normative judgment. These might be primary and factual, or they might be secondary, referring to such things as the artist's intention and interest, or the meaning of a passage as understood by a certain group of people. Hence, the teacher would use language to influence the student's decision about the appearance of a work of art. The students would need to realize that the statement "The work of art is unified" is essentially the same as "The work of art appears unified." That is, they would discover that a decision as to how a work is to be observed is literally a decision as to what it is. In addition, they would learn that the term "unified" has a quasi-imperative meaning. Students should develop the skill of applying terms having this force. Finally, the students would learn to support a normative judgment by using reasons.

Weitz's concept of criticism provides a third method for teachers to consider. Properly used, his concept directs the teacher to deal with aesthetic inquiry by doing the multiplicity of tasks Weitz has found done in the practices of criticism. The kind or degree of working relationship achieved among description, explanation, evaluation, and poetics would depend on the understanding teacher and student have of these logically distinct practices of criticism. Understanding these practices, therefore, is prerequisite to fully understanding a work of art.

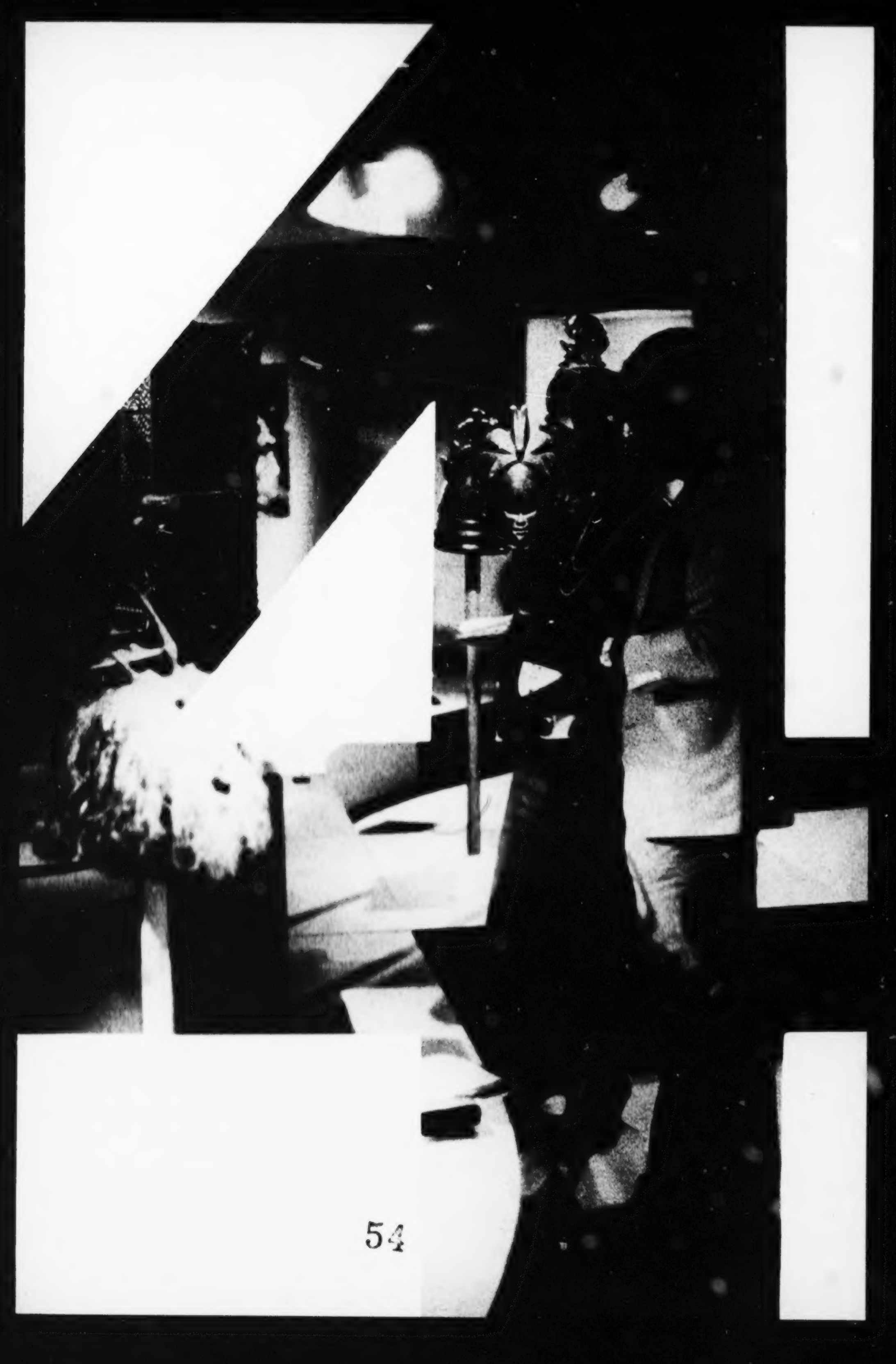
The appropriate point of entry into the method of criticism is not apparent in Weitz's own writing. By this I mean that a teacher does not necessarily begin by describing features: Weitz's categories for talk about a work of art do not assume a hierarchy. A teacher might begin by eliciting from a student any kind of statement about any work of art and proceed from there. The teacher would need to know into which category of critical task that statement falls. The teacher could then elaborate on this statement through logically similar or different kinds of statements or questions. For example, the student might initially respond with an evaluative statement about Ophelia in *Hamlet*. The teacher could either pursue that initial response using other evaluative statements or she could introduce logically different statements about the character, such as descriptions of Ophelia's personality. The teacher tries to develop the student's understanding of the logical issues involved in critical talk about art, ultimately to reach an understanding of the work of art itself.

A teacher concerned with eliciting class discussion about a work of art corresponding to Weitz's concept of criticism is actually engaged in and is engaging the students in doing philosophy of criticism. The objective of such a discussion would not be to simply elicit student comments regarding true and false statements about the work, but to establish through discussions and debate the logical multiplicity of criticism. For example, the teacher might ask "Why does Hamlet spare the king?" to induce the student to provide an explanation. If the student simply identifies Hamlet's traits, the question is not sufficiently answered. The teacher might then discuss the difference between questions that draw out essentially explanatory or descriptive answers. If a student says a work of art is "great," his evaluative concept of "greatness" is necessarily included and requires definition by criteria, which students could in turn debate. To help clarify and determine the adequacy of the student's statement "great," a teacher might pose critical questions about the criteria which influence his concept of greatness.

The teacher 's objective would thus be to develop the student's use of language as a means to understanding art objects and events. The students would need to understand that doing aesthetic inquiry includes many tasks, and answering many questions in relation to issues and criteria. Because talk about art can begin and conclude with any kind of critical or aesthetic statement, there seems to be no hierarchy in method among these categories. Students should understand that to this degree, the method is open.

In examining these three concepts in the philosophy of criticism in order to draw out the implication of each for teachers of art, I have deliberately avoided making value claims about which of these concepts might be more fruitful. I leave that problem for those concerned with selecting a concept of criticism to use in a curriculum. For example, a teacher might decide to use Sibley's concept as content and method to develop the student's ability to notice or tell that art objects and events have certain qualities. The decision might be determined by such factors as the grade level, the cultural background, or the previous performance of a particular group of students. Moreover, a teacher might decide to use two or three of these concepts of criticism, in order to point out different ways to talk critically about art and to demonstrate that each concept represents different values or viewpoints. With this objective, deciding a sequence for the concepts seems arbitrary: a teacher might first use Stevenson's "persuasive talk" with the goal of developing skill in using an imperative, in applying various conditions, and in supporting a normative judgment about a specific work of art. A few weeks later he could move on to "descriptive talk" about art based on Sibley's concept. Here the goal would be developing skills in the use of metaphor, exercising taste concepts, and pointing out nonaesthetic and aesthetic features of a work of art. Following this, both concepts could be used to initiate class discussion about the two approaches to criticism in the arts; such discussion might include questions about the nature of critical talk about art. Later still, a teacher might move on to Weitz's concept. The goal would be to have students understand the distinct categories of criticism and apply criteria intelligently to the critical issues in question. The purpose is finally to enrich understanding of art objects and events. All of these ways can serve teachers in that each concept provides a solution to the problem: "How can one talk critically about a work of art?"

Setting the Stage



THE TEACHER AS CRITIC (1973)

EDMUND B. FELDMAN

EDITOR'S NOTE:
In recent decades the trend among many writers in art education has been to elevate ideas to a higher status in the art lesson, rather than to consider them as merely a concomitant of studio art activity and artistic performance. This inclination towards examination and analysis of the meaning of art has taken root in the movement towards art criticism and art history as important functions in art education curricula. Edmund Feldman has been a leading voice for informed and organized discussion in the art classroom, to enable students and teachers to experience "the sharing of discoveries" about what they see and think and feel about what they see. In this article the author directly answers such questions as: What is the function of art criticism in education, and in art education? Can art criticism be taught? How can a teacher model art critical behavior? Feldman's answers are imbued with the educational values of openmindedness and the excitement of discovery, and the humanistic goals of "character-building." The central role of the teacher, both in leading children towards a critical (and self-critical) spirit and as a model of reflective and cultivated inquiry, is underscored by Feldman as part of the process of helping students "become members of a total human community." This ambitious goal for art in general education reflects the ultimate interest of many of those for whom talk about art is essential. Edmund Feldman is Alumni Foundation Distinguished Professor of Art at the University of Georgia at Athens.

SOURCE: "The Teacher as Model Critic," *Journal of Aesthetic Education*, 7/1 (1973) 50-57.

I will organize my remarks around five rather simple questions: What is art criticism? What does it have to do with education? What is its connection to art education? Can criticism be taught? What equipment does a teacher need in order to function as a model of criticism?

Let us begin with the first question. What is art criticism? At the very simplest level, at the level where I trust we can gain some consensus, criticism is *talk about art*. I think criticism can be described as more or less informed, and more or less organized, talk about art. The result of this informed and organized talk about art is what might be called the sharing of discoveries, not only about art, but also about the human condition. I would like to go a bit further in the definition of criticism and say that it is a type of art activity in itself. It is a kind of art activity that depends, to be sure, on the existence of an audience and especially on the art object about which it presumes to discourse.

Let me spell out what I mean by informed talk. I am sure you are thinking of the kind of information that children at various grade levels have to have in order to engage in art criticism. One kind of information that enables us to talk in an informed way about art is technical experience. That is, the direct experience of using tools and materials to get what is inside one's own skin (so to speak) outside the skin and onto canvas or paper or into three-dimensional form. Technical experience may move the critic to recapitulate the decisions made by the artist who created the work he happens to be examining. Now, many critics are able to function without having had technical experience. I suggest that they get it synthetically, not necessarily from being artists, but from watching artists, or simply by analogy or extrapolation from other kinds of processes more or less similar to the processes of painting, cutting, smearing, blending, and so on. At any rate, one aspect of the information -- of the informed talk that is a constituent part of the production of art criticism -- is surely technical experience. And we need not think it applies only to those who have had formal instruction in art.

Another source of information is observation, the ability to look at art objects purposively and to examine phenomena that present themselves for aesthetic inspection. And in addition, one needs to be able to report back to others what was seen. This entails the capacity to identify or name persons, objects, and themes in works of art. What I am saying is that one cannot function as a critic unless one can speak. Some kind of verbal vocabulary is needed. It need not be a written vocabulary; it can be a spoken vocabulary. But a critic has to have some kind of language he can use effectively. We have found in working with youngsters from deprived areas that art criticism is a way of building vocabulary, because works of art often constitute a good reason for discovering the names of things that interest these children.

Now, about organized talk. I assume that everybody engages in talk about art, whether he has had formal instruction in art criticism or not. The difference between a professional critic and a lay critic is that the professional person has some kind of plan (we hope) for structuring his talk, some plan for presenting his visual observations and assembling the evidence that will presumably constitute the grounds for his interpretation and judgment. One of the purposes of organizing talk about art is to postpone the tendency we all have to leap to judgmental statements. Spontaneous judgments about works of art rarely constitute good criticism. Laymen often think that the offering of opinions or judgments, the expression of preferences, is the essential function of criticism. But in fact, a judgment or preference about a work of art is only the last, and from an educational standpoint, perhaps the least important, aspect of criticism. (The first three stages are description or identification, analysis, and interpretation.) One of the things we have to learn in functioning as critics -- whether we are adults or youngsters -- is to resist the tendency to reach a premature closure to our aesthetic experience. This closure is especially perilous when we have fragmentary evidence. We learn to look longer, and harder, and more intelligently as we become more skillful as critics. And we need to develop skills in gathering visual facts -- many of them -- so that we can strengthen our interpretation, which is the culminating phase of the critical process.

Let me say something about the sharing of discoveries, which is an important motive for any critic, whether he is a professional or not. Apparently, having a heightened experience in the presence of a work of art -- an intense or vivid aesthetic experience -- does not seem to be enough in itself. At least not in my experience. Most of us want to tell others what we have found. I do not know why this is so, but I suspect it is because there are so few pleasures that are not social in some sense. We seem to have a need to share with others what we have discovered. Probably we are looking for confirmation of our discoveries through the response and assent of someone else. We want to know whether or not we are peculiar in having certain perceptions; or we want to act as advocates, persuading others that what we have found is what they will find too. Telling others what we have found out or what we prefer seems to be a virtually universal impulse. It establishes one of the grounds for art criticism in public schools -- learning in a social setting. The Show-and-Tell game so often played in elementary schools is really one of the most important adventures in elementary education. We want to tell people about what we have done, where we have been, what we possess, what we like, and so on.

We want to boast, we seek applause, we desire approval. This is all evidence of the impulse that every man -- the common man, as well as the professor and the art teacher -- practices as a critic.

What does art criticism have to do with education? Here again, the answers may seem obvious, but they need to be restated in the present context. We need to be able to read the visual environment. Communication today occurs increasingly through visual images and somewhat less through spoken and written language. The educated person might be defined as one who can cope with a great many features of the environment, especially the visual, but also the electronic environment, the organized spatial environment, and the media environment. A good deal of our environment is designed to control behavior; it often seems that the environment becomes part of a conspiracy to make us need or prefer something so that we will act in a way some organization wants us to act. Usually it has to do with purchasing things. The graphic environment and the electronic environment are always trying to tell us something: what to want, how to live, what to regard as the good life. If education is to have much value, I think, it ought to be a countervailing force. It ought to enable us to fight, on reasonably even terms, against those persuasive forces. They are not necessarily diabolical forces, but they nevertheless try to lead us around on a leash.

I think education for visual literacy -- for coping with the visual environment -- has to start very early, even in kindergarten. Much of our environment constitutes a sort of fraud. It is an endeavor to limit our options, to program us into an unfree pattern of existence. I hope it does not seem paranoid to say this. Freedom cannot be defined solely by the right to vote and to exercise certain political options. Freedom also consists in being emotionally open to a wide variety of human choices and we have to be educated to keep our options open. Schooling, then, has a legitimate and crucial role in educating people to be truly free. Hence it woud not be wrong to suggest that art criticism be undertaken in the schools as a means of exercising the skills needed to choose among values.

The model of criticism in the curriculum is literature. The study of literature long ago ceased to be the study of the history of literature. Most teachers of language and literature, whether in the grades, high schools, or colleges, function as literary critics. They may not call themselves literary critics but they are involved almost daily in the business of teaching their students to be critics. I find as a worker in art criticism that teachers of literature are several light-years ahead of us. That is, the theoretical materials we find new and innovative in art criticism have long been known to literary critics.

There are certain character-building consequences of practicing criticism in education. One of them, it seems to me, is learning how to take chances. If you are a good critic you have to stick your neck out. You have to offer reasonably defensible interpretations and considered judgments of works of art. You have to support your opinions with evidence that is visible to your students. In schools we do not enjoy the luxury of journalistic critics who can discuss works the reader has never seen. We talk about the art youngsters make, or the art we project on a screen, or the art we show in other forms of reproduction. All of us look at the same object and so we engage in discourse about objects that we have seen at the same time. If you say something unconvincing about a work, you will probably get some contrary reactions. So you have a situation where you must support your assertions and reasons with evidence. Also you have to exercise a certain amount of courage. After some experience, you learn to be more cautious or bolder as the situation requires. In addition to learning how to take chances, you have to learn how to cope with disagreement. You learn how to handle conflict, because a single work of art is capable of supporting a variety of valid interpretations. You learn that there can be honest differences of opinion among honorable men. One of the interesting outcomes of teaching art criticism is the discovery that people can arrive at different interpretations of art even after agreeing that they have examined the same evidence. So art criticism has values over and above what is learned about particular works, periods, or the creative expression of particular artists.

There is another value in art criticism for education as a whole. Art objects from any period of history, including our own, can be regarded as exceedingly economical symbol systems. In other words, a work of art can yield a tremendous amount of information if you are concerned about data concentrated in a relatively small space or package. The beauty of art as a teaching resource lies in the fact that you can examine replicas of original works merely by projecting slides or photographic reproductions in the convenience of a classroom. You need not travel to Florence to see Michaelangelo's *David.* You can see it well enough for educational purposes in reproduction. I do not share the view that there is only one authentic, eternally valid way to look at Michelangelo's *David,* for example. Every time we see a work, we see it under different circumstances. We need not apologize for the fact that we are looking at reproductions; they too afford authentic aesthetic occasions for the exercise of criticism. We learn many facts -- ordinary information about man, about history, geography, economics, and social relations -- from the examination of art objects. Even if we are not searching for this sort of information, it crops up anyway. It seems to me a very inexpensive way of finding out a great deal in a short time.

What is the specific function of criticism in art education? I feel that art criticism serves to compensate for exaggerated tendencies in art education. In my time, there has been an overemphasis on the value of artistic performance. I say this as a graduate of an art school and as someone who has taught studio courses. Notwithstanding many of our statements at conventions of art educators, the practical effect of much of our instruction is to concentrate on the artistic performance of a talented elite. We have, in effect, a distorted idea about what creativity is. We think of it as the capacity to produce art objects. We tend to define creativity in practical terms as the manipulation of art materials, but not as the manipulation of ideas. We tend to suggest that if ideas are considered in relation to the manipulation of art materials, it is as a happy concomitant, but that ideas are not to be pursued directly and intentionally.

Very often, however, the difference between the great and the mediocre artist is due to the fact that the great one is a great critic -- not necessarily of other people's work, but of his own. The person who has professional aspirations in art cannot get very far unless he has developed a high degree of insight into the meaning of what he himself has done. Where does he acquire that insight? Who is going to show him how to perform the critical act on his own work? Many of us have encountered youngsters or university and art school students who have extraordinary technical abilities but who seem not to know when they have succeeded in effectively communicating an idea and when they have failed. This is to say, they lack critical insight into their own work.

Another advantage of criticism as a central concern of art education is that it extends learning in art beyond what students make. If we think that everything children learn has to grow out of their performance with two-or three-dimensional materials of one sort or another, we are automatically excluding from the range of their study architecture, cinema, television, and the entire realm of publicly organized space. This seems to me an artificial and unnecessary limitation. There is no reason why the art teacher cannot feel that he may discuss, examine, interpret, and judge works of art made by people outside the classroom. When I put it that way, you will confess, I believe, that it is rather foolish to confine the study of art solely to what the youngsters make -- to their ashtrays and jewelry. If you accept the centrality of art criticism, then the realm of art education can be redefined as the study of the visual dimension of social living. We then can study, by a variety of methods, the meaning of clothing, furniture, domestic architecture, and product design; we can sensitize students to the kind of symbolic manipulation of the public that goes on endlessly in our culture. We know that when Jefferson advocated something like the public school system, he based his advocacy on the fact that a democratic state requires a literate citizenry. A citizenry that is visually illiterate will not be capable of participating intelligently in the decisions that political democracy requires. Literacy needs to be visual as well as verbal.

Can art criticism be taught? The answer is obviously yes. But how? As mentioned earlier, children are critics anyway. Everyone practices criticism, but not everyone does it well. The study of art criticism is designed to make students reflective and systematic about the way they analyze, explain, and judge man-made phenomena in the visual environment. In other words, we try to introduce order, intelligence, and perhaps some logic into visual learning. Now, what specifically can teachers do? First, the teacher can demonstrate the critical act. As it is, teachers criticize the work of students and the work of nonstudents. Many teachers do this all the time. The way I first learned anything about art criticism was from watching teachers criticize my work as a youngster. Teachers then were not very kind. They knew what had to be done and how to do it, and they told us so in no uncertain terms. This was before art teachers knew anything about pedagogy. I learned something about criticism, and I also learned about my capacity to bear pain. In those days strong men wept and women burst into tears. But today teachers can ask questions designed to elicit descriptive, analytic, and explanatory statements from students, and this can be done in the elementary school -- even in the kindergarten. We need not give lectures on criticism, but we can use a Socratic method, a questioning technique, in which children are obliged to reply, such that their answers take the form of describing, analyzing, or explaining what they see.

Another thing the teacher can do is to create among pupils the expectation that their work is going to be examined and discussed, not just collected and stored away. The critical phase of a teaching practice is the culminating phase -- the part that the youngsters and the teacher should look forward to. There should be time set aside to do it, and if there isn't time, too much "art" is being created. The work of art that is not examined critically, which is to say, the work of art that does not receive an answering human response, is incomplete. In a tribal context, art was always part of a social situation. It was rarely created in isolation; it was not intended to be seen in isolation. Another happy outcome of conducting a class in which criticism is the natural and expected culmination of an art practice is that we establish a model of quiet discourse between adults and youngsters. We take their work seriously; we take their thoughts about art seriously; we engage in a type of conversation many children do not experience in their homes. Teachers truly earn their salaries, I think, when they engage in this sort of discourse with pupils -- discussions of works of art and their impingements on the real world.

One of the things a teacher can do that requires a certain amount of organizational skill is to structure the class so that its members constitute a community of witnesses to the creative work of each child. Ultimately, we seek a situation where the youngster looks forward to the combination of what he has made with the critical responses of his peers. He is not working for himself alone; he feels that his own destiny and the destiny of his creative work are deeply involved, intermeshed, with the reactions and feelings of his fellows.

Finally, what kind of equipment does the teacher need to function as a critic? I think that a teacher need not be an artist or a skilled artistic performer, although technical capacity is very useful. Rather, we want a teacher who knows something about life and brings to bear his experience of life upon the experience generated in the classroom. So the essential critical equipment is the total experience of the teacher as a human being, as a man or a woman, as a contemporary of his students, as someone who shares their space, who lives on the same planet, who is subject to the same perils, who is part of the same human condition, who has been disappointed, who has hoped and despaired, who has experienced or longed for love. Any capacity that a teacher has to communicate effectively, through any artistic language, including the language of words, is part of his equipment as a teacher. It is helpful if a teacher has some formal knowledge of the critical process, but that is not difficult to acquire. "What do you call this shape?" "How does this shape change that shape?" "What is this shape doing to that line?" "What do you think it means?" "What else does it mean?" "What makes you think so?" "How do you know?" "What does it feel like?" "What does it look like?" "Convince me." Already we are dealing with a number of logical and epistemological questions. We can start to discuss truly serious questions with children in simple language and we can ultimately produce cultivated young persons, regardless of their background.

Let me summarize the equipment of the teacher as critic. Obviously there has to be an affection for pupils, and some capacity to empathize, to imagine oneself into the lives of youngsters -- the capacity to exchange feelings, to keep a discussion moving, to sense when you are striking pay dirt, and the ability to seize learning opportunities. Here let me state what I believe is the ultimate objective of criticism in art instruction: we want youngsters to become members of a total human community that extends far beyond the family and the physical community in which they live. We want them to know what men are capable of feeling and doing and knowing and expressing. And because of our profession -- our commitment to the discipline of art -- we regard the things that men make as invaluable tools for learning what man is. In looking at art objects with the marks that man has left on them, we try to draw inferences about why he made them, what purposes they served, why he chose certain materials, why he created certain shapes, and why the objects have certain effects on us. In trying to answer these questions we become deeply involved in important humanistic concerns. We care less about becoming art collectors, art investors, and art connoisseurs, honorable though these occupations may be. If collectors, investors, and connoisseurs emerge from our classes (as surely some will), so much the better. But that is not our principal objective. Mainly, we want to help educate people who can function reasonably well within the limitations imposed on them by nature and circumstance. We hope they will grow up to build and live in truly human communities.

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ART HISTORY AND AESTHETICS IN THE SECONDARY SCHOOL (1976)

JERRY SMOKE

EDITOR'S NOTE:
Focus upon the student and his or her development was certainly a focus of the creative self-expression paradigm, but it has been erroneously suggested that the emphasis in discipline-based art education upon art as a subject of study makes such development secondary. Jerry Smoke demonstrates that in fact the value structures of both teachers and students are central to the meaning which can be secured from the study of works of art. He believes that art history and aesthetics or aesthetic inquiry furnish knowledge, skills and procedures for helping students develop a relationship between the way they experience art and the values they develop and hold. Smoke shows how these disciplines provide content for teaching students not necessarily the "what" as much as the "how" of art, so that a foundation may be laid for students to function in a manner similar to that of historians and aestheticians with regard to their own studio work as well as that of others. The author is concerned to link the visual and verbal modes which potentially enable the art-making activity to be productive of a variety of significant outcomes, particularly the development of students' valuing systems. One of Smoke's implications is that teachers must themselves be competent and secure in their values before they present art in a light that will enable students to visually think and feel for themselves. Jerry Smoke is Chairman of the Department of Art at Central Michigan University at Mount Pleasant.

SOURCE: " Art History, Art Appreciation, and Aesthetics in the Secondary School," *Canadian Society for Education Through Art Research Journal,* 3 (1976) 14-21.

When we talk about art we are generally describing, praising, or criticising some object or event or indeed we may be trying to decide whether this object is an "art" object. These verbalizing situations occur in the studio while students are working on their projects as well as in more formal situations where the student may be involved in art history or criticism. The point being that regardless of what the lesson is at any one time, all verbalizing about art objects will fall within the domains of history, criticism and theory. Furthermore, these domains and their implied methodology can and do affect the studio work of the student as well as studio performance affecting one's critical or theoretical stance.[1]

ART APPRECIATION -- A MYTH

As art teachers we often ask how to teach art history, art appreciation or aesthetic inquiry. Our answers, of course, will be a composite of social, economic, educational and personal goals. In this sense the art classroom is the place where the "aesthetic welfare" [2] of a province or county start. The content and methodology of art history and aesthetic inquiry are the basis for teaching the student to have an appreciation and knowledge of art objects, events, environment and culture in general; however, art appreciation as a discipline does not exist and cannot be taught as a thing in itself; it is only a concept used to explain in a rather pedestrian way, what happens when one verbally displays a knowledge or understanding of cultural events or artistic objects. Consequently, art appreciation is something which we as teachers hope will happen as a result of teaching the what and how of art history and aesthetic inquiry. Despite much literature of the early 1960's art appreciation remains only something one can do from a personal basis; it is not something one learns.

In a recent book, Harold Osborne,[3] the noted British aesthetician, has tried to define art appreciation. It is significant to note that the chapter titles call appreciation "skill, percipience and enjoyment" and the rest of the chapters are devoted to aesthetics in terms of "expressionism" and "perception". A closer look at the text reveals that art history has furnished direct support for the understanding of the artist's motives in creating. Cèzanne is used as an example of how an artist is almost constantly caught up in an emotional involvement with the "interpretation of visible things in terms of spacial structure;" however, Van Gogh is pointed out as an example of an artist who is emotionally involved with the subject matter itself, rather than the structure the subject matter takes.[4] Thus, one can see a prime example of the way historical research in art is used as the basis upon which the teacher could build a knowledge and understanding that could be called appreciation; however, one would be teaching about art history in this case and not teaching appreciation. Osborne uses the work of Cézanne and Van Gogh as well as written letters and other documentation to construct the event of creation as realistically and informatively as possible. It is not the chronological listing of usually boring names, dates and places, that art teachers should be using but rather the more interesting, stimulating and absorbing methodology of the historian which leads to the hoped for appreciation of art.

Another problem many teachers have with art appreciation revolves around the domain of axiology. Assuming that the teacher wants students to have a positive response to objects of art, then how does the teacher approach art objects like Goya's *Executions of May 3rd* or Picasso's *Guernica* where the subject matter is certainly of the hideous and grotesque side of human nature? The teacher must decide in the moral -- ethical sense how the students can ever appreciate it in the same sense as one appreciates an Impressionist landscape. Along these same lines, in the value domain, falls the entire question of whether students could appreciate nudes, or pornography. I do not think time permits a full exploration of these areas; however, I would like to suggest that the axiological domain is one of the richest domains from which teachers can begin to open questions about the nature of art objects and events. If teachers begin with the ideas, values and attitudes of their students in exploring the qualities of art products, then art appreciation is already taking place.

If what is being suggested here is not the teaching of art appreciation, then what is being suggested? In short, art teachers should be helping students clarify their own values about art objects rather than having them memorize endless data concerning names, dates and places. This does not mean that the teacher should foster one set of values onto the class; it simply means that the task is to help students better understand and verbalize their own feelings, thoughts and attitudes towards some given art object.

James Gray of the University of British Columbia states:

> The indeterminate nature of events as well as the uncertain influences of aesthetic products in art rooms makes teaching for value clarification rather than teaching for acceptance of values per se a most productive endeavor when trying to make aesthetic education more effective.[5]

Quite often in the high school and college classroom the verbalization of student values does not occur because the teacher feels that students are not learning anything when they are talking or the teacher may feel insecure in handling contradictory and conflicting values; however, no one has ever claimed that art teaching was a bed of roses. Art teaching is conflict and contradiction in this sense. Johannes Gaertner has leveled an indictment against non-verbalization:

> That we do not talk about our aesthetic experiences, in fact every so often cannot talk about them (because of) no time, no leisure, too much visual and auditory over feeding , too great an isolation (nobody to talk to), intellectual laziness, inertia, insecurity, lack of adequate vocabulary, inadequate education, wrong concept of masculinity, false values; Anglo-Saxon reticence, and so on... is an indictment of our style of life.[6]

Gaertner's indictment could lead to a guilty verdict rendered against teachers. Several years ago I supervised 5 student teachers in the public schools of Montreal. Without exception they all experienced the most difficulty in teaching their classes when it came to the academic side of art, that is, art history and theory. Certainly part of the problem was insecurity with teaching new material in a new environment and problems with role identification and so forth that are usually associated with beginning teachers; however, another problem manifested itself even when most of the basic problems were overcome. The interns throughout their own education had never had to come to grips with their own value system. They had never had to try and decide why they liked Renoir and not Vasarely or why found-object-sculpture could be called art instead of junk. Thus, their insecurity in teaching stemmed from their own lack of clear values as well as a fear of the contradictory viewpoints that might be asked by the students. Consequently, I found a certain hesitancy on the interns' part to talk about value laden questions which are at the very heart of the art experience; rather I would find them rushing headlong to the standard art history texts for the security provided by the supposed art history experts in the field.

ART HISTORY -- MYTH AND REALITY

Unfortunately, art history as a discipline and art historians in general have a methodological problem that does not lend itself to ready solution. If the historian reports only documented facts in a text, the reading is exceedingly dry and boring; this is reality. If the documented facts are spiced up with the historian's personal interpretations the reading is more interesting but is laden with subjective opinion; this is the origin of myth. It is extremely difficult and usually impossible for teachers and students at the high school level to separate the myth from reality. Howard Conant states that "art history courses rarely present aesthetic content derived from aesthetic contemplation of the objects studied."[7] About the only way one can solve this problem is to do one's own original research on the topic in question, which is much too time-consuming. The next best alternative seems to be the consulting of different sources on the same topic; however, this technique leads us back to the conflicting value problem mentioned earlier. Anyone who has read Janson, Berenson, and Vasari, to mention a few of the popular historians, will notice immediately the contradictory reporting of dates, places, etc.

At the same time there is a problem with resource material. It is very difficult to say anything about the warmth of color in an Impressionist painting when the slide or reproduction has an overall blue cast or if the Franz Kline painting is four feet by six feet and the reproduction in the book is four inches by six inches. Thus, to teach the "what" of art history in terms of documented facts is a highly distressing issue for teachers.

Part of the answer to this dilemma lies in simply *not* teaching the "what" of art history but rather teaching the "how" of art history. We should do this by teaching students how to develop a methodology for obtaining the facts about stylistic development and influences or the influence of one artist on another. Students could research questions of how a philosophic, economic or cultural stance influenced a given period of art work. Teachers could start with the students' attitudes and perceptions of the current scene and work back through history to explain these creative events.[8] The teacher could load a slide tray with works by various artists and according to some reconceived theme (cultural, philosophic, design or whatever) and then ask students to view the whole thing several times and formulate their own ideas and feelings about the works. Many different methodologies could be developed once the teacher begins thinking in terms of how as opposed to the memorization of the what of art history.

To return to the earlier example of the interns, I found that their teaching in art history was exclusively concerned with the what and not the how. Without exception they all relied on the chronological development of art through the ages. Perhaps it was because all of their undergraduate work in art history had been in this vein. Perhaps it was because of the provincial examinations the students had to take. Perhaps it was because the supervising teacher had it on the lesson plans that way, perhaps many things, but in the end the whole problem rested with the interns' inability to function in the value domain by relating the subjectivity of attitudes, theories, and opinions to the who, what, where and when of history. To repeat, the what is not hard to find, almost any standard text will provide some date, place or name; but the how is where reality resides. When students understand and can use some methodology to support their own opinions in art, then art teachers will be able to say that they are teaching art history and are providing the tools to help students support their own attitudes and values.

AESTHETIC INQUIRY

Although the discipline of aesthetics is not normally taught at the high school level, it can provide the necessary foundation and links for making art history an interesting subject for students. In examining the literature in aesthetics we find books and articles on artists' works, motivations, personalities and the whole gamut of psychological behavior in addition to theoretical stances explaining the nature of art objects and events. Certainly if one is confused by conflicting facts in art history, the field of aesthetics will appear to be in complete disarray.

However, all is not lost. Aesthetics as known to philosophers provides the theoretical structures and methodology upon which art history and art criticism can be built. Aesthetics has provided the theoretical foundations for these areas through Expressionism, Existentialism, Pragmatism, and other schools of thought. With knowledge of these theoretical positions the art teacher can help students to develop their own explanations, attitudes and values about both the process and products of art. David Ecker and Eugene Kaelin have developed a model for aesthetic inquiry that extends from criticism through meta-theory, postulating that all talk about art will be in one or several of the domains of criticism, meta-criticism, theory or meta-theory, all of which should be based on identifiable qualities in the art work itself.[9] This model points out clearly that any verbalization about an art object must be traceable to the object and identifiable by everyone. It does not seem too much to ask that teachers adhere to such a model when criticising a student's work or when talking about art history. Indeed, if art historians were asked to justify many of their claims by pointing to the work in question we would have much clearer history texts. By the same token, students might have less trouble understanding figure-ground relationships or chiaroscuro or contraposto or color hue, if in the critique the teacher could point directly at the area and show what it was supposed to do visually. It is the link between the verbal and the visual that the art teacher is trying to forge and not the memorization of names, places, dates, or design principles.

Another model of aesthetic inquiry in art has been put forth by Gene Mittler.[10] He claims that by exercising the tenets of Imitationalism, Formalism and Emotionalism as theoretical positions and utilizing an inventory of literal, visual and expressive qualities of any work of art we can arrive at a coherent description, analysis, interpretation and judgment of the work which is a result of personal values. This model adheres to Ecker and Kaelin's caveat to build from the work itself and allows students the freedom to exercise their perceptual and valuing systems without accepting as gospel the words from texts. Consequently, as a model for art teachers, Mittler has shown how to give students the opportunity to improve their verbal skills as well as exercise their own perceptual and valuing systems to affect a coherent and original viewpoint which may be open to challenge, but nonetheless placed on an understandable foundation. I do not think that art teachers need to be concerned any longer with those old passwords of the profession, creativity and motivation. These concepts, if they ever had any concrete meaning, will take care of themselves if the teacher is concerned with drawing from the student a sensitivity, feeling and awareness for art objects that is based in the students' own value structure, and if the teacher is concerned with the why and how of the perceptual and mental process rather than the what of the subject matter.

The difference between teaching the what of art history as a body of material to be understood and teaching how the material we call art history was discovered, is quite like the difference between having students copy a Renaissance painting and giving the student the freedom of self-expression. The former is boring, uninspiring and rarely achieves any lasting results. Whereas, the latter, by starting with the student, begins on solid ground and proceeds from there. If the student is bored by the latter methods then the teacher knows where to look to remedy the problem, namely to the student. Certainly some students are not as expressive as others in their studio work and the same applies to the academic side of art. Some students are not verbally oriented or book oriented. However, by the skillful use of aesthetic theory and art history to draw from the student's feelings and awareness, which would otherwise go unperceived, the art teacher can present art in a light that will enable the student to see his own relationships, and experience more clearly his perceptions as they relate to whatever values he may hold.

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2. This item is from Monroe C. Beardsley: "Aesthetic welfare, aes-

thetic justice, and educational policy." *Journal of Aesthetic Education*, 7 (4), 1973.

3. Harold Osborne. *The Art of Appreciation.* London, Eng. Oxford University Press, 1970.

4. *Ibid.* pp. 152-158.

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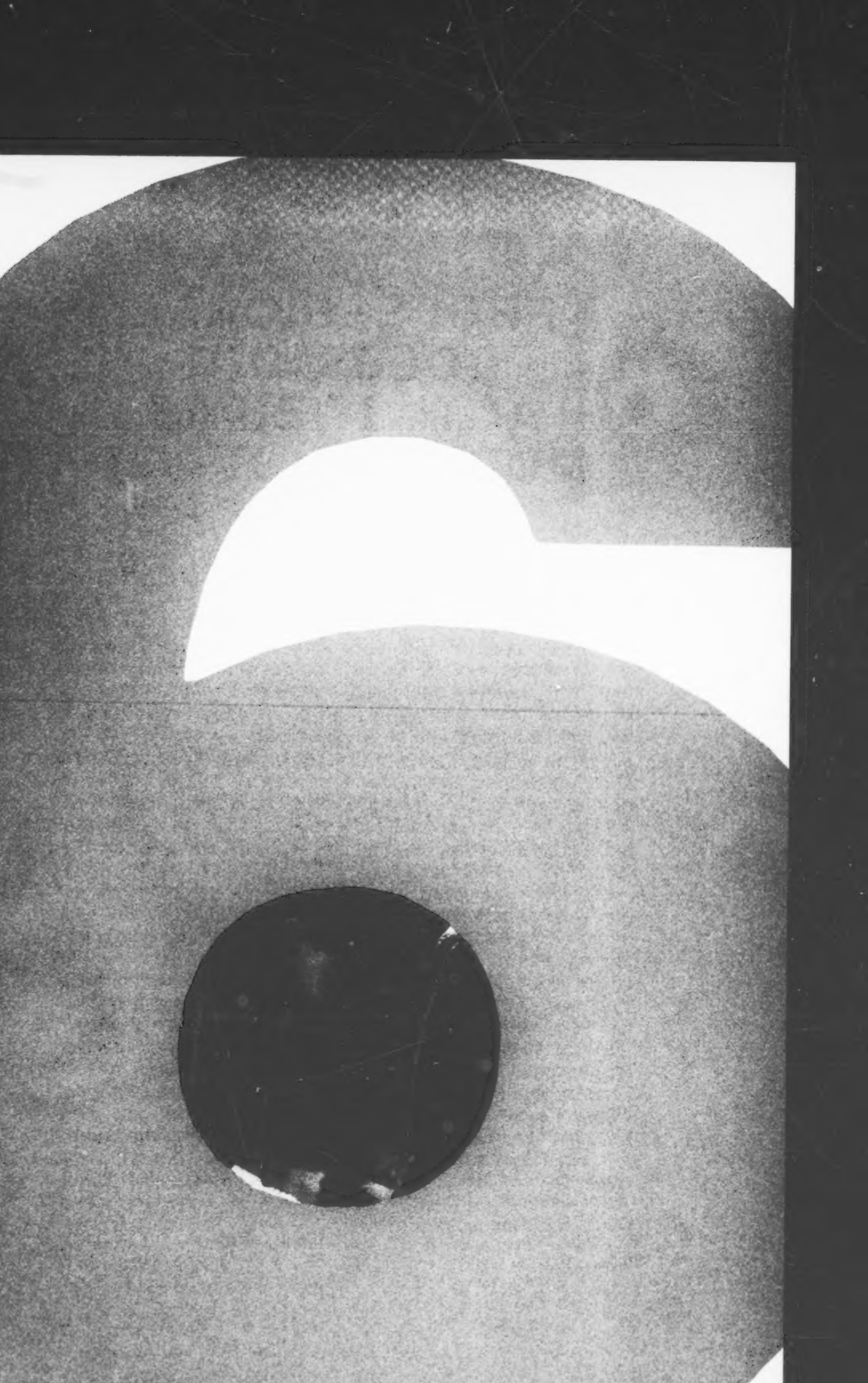

PROFESSIONAL ROLES AND ACTIVITIES AS MODELS FOR ART EDUCATION (1978)

GILBERT A. CLARK AND ENID ZIMMERMAN

EDITOR'S NOTE:
Artists have traditionally furnished the primary model for student outcomes of a visual arts education program. In a discipline-based approach, however, contributions of professional art critics, art historians, and aestheticians also are considered valuable sources for content and design of educational activities for art education. Gilbert Clark and Enid Zimmerman have provided a detailed analysis of the roles and activities of practitioners in each of these contributing art disciplines. By developing activities for students that are related to experiences of adult professionals in the disciplines, a basic awareness can be developed of art as a comprehensive subject for study. The authors employ a continuum of levels of learning, each of which requires its own appropriate learning activities, to bring about "decreased naivete and emerging sophistication." Clark and Zimmerman also emphasize that none of the four role descriptions and their accompanying content strands are intended to dominate an art lesson or to be studied exclusively. The program model suggests avenues for further inquiry, including the experimental elucidation of specific tasks for teacher and student at each of the levels within each of the strands relative to each of the roles. Most of all, the model reiterates the trend toward wholistic and comprehensive education.
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SOURCE: "A Walk in the Right Direction: A Model for Visual Arts Education," *Studies in Art Education*, 19/2 (Winter 1978) 34-49.

Imagine being asked, as we were recently, "What do you art educators do?" Though the question was asked offhandedly, the answer was problematic. There is no one answer to the question, nor any simple description of the many points of view held by professionals within the field.

Hoping to get somewhere, art educators have sought justifications and rationales for their programs in many places. Yet few of these places have been directly related to the real world of the arts and work of the artist. Instead, art education as a professional field has embraced a myriad of viewpoints including: creativity, art therapy, self-realization, perception training, environmental awareness, cultural awareness, social equality, special education, projective techniques, and mastery of communication media (Clark, Note 1). None of these points of view, however needed, takes as its starting place or end point the unique contribution art may make to a person's education. We agree with Elliot Eisner (Note 3) that there is an unequivocal need for art education programs to base their justification in schools on the unique and prized contribution of that which is indigenous to art. Other fields with other outcomes may utilize the skills and knowledges developed in the field of art education. It should be recognized, however, that in these instances art education plays a secondary role to some other primary focus.

In this paper we wish to suggest that the roles and activities of the professional artist, art critic, art historian, and aesthetician be established as models for outcomes of a visual arts education program. We will endeavor to demonstrate that the professional practices of experts in these four roles are appropriate sources for the content and design of educational activities unique to the arts. Though the idea of educating the child as artist, critic, and historian was one of the major themes at the much publicized *Seminar in Art Education for Research and Curriculum Development* held over a decade ago (Mattil, 1966) to our knowledge no systematic attempt has been made to establish a continuum of behaviors related to each role that would developmentally lead the learner from a naive to sophisticated understanding of each role. Further, little attention has been given to the role of the aesthetician as a component of art education programs. Just as the "school art style" (Efland, 1976) might be viewed as a distortion of the professional practices of the artist, so might a distorted school style art criticism and history result from poorly defined roles. Similarly, whether or not the professional practices of the aesthetician bear on aesthetic experience, the role of the aesthetician requires adequate specification if it is to serve as a credible role model. Clearly, children cannot function as artists, art critics, art historians or aestheticians, though they may experience tasks that are related to each of these roles.

A WALK IN THE RIGHT DIRECTION

We believe a walk in the right direction would be to have art education students know and experience each of the four roles--artist, art critic, art historian, and aesthetician -- with full acknowledgement of each professional role separately. The planning of visual arts programs would develop their character specifically from recognition of differences among the roles, clarification of role differences when assumed by the learner, and full recognition of the contribution of each role toward a wholistic art education. From this basic construct it is possible to identify and define content and learning experiences appropriate for each role, while maintaining an awareness that each role is an integral part of our complex and unique subject matter -- art.

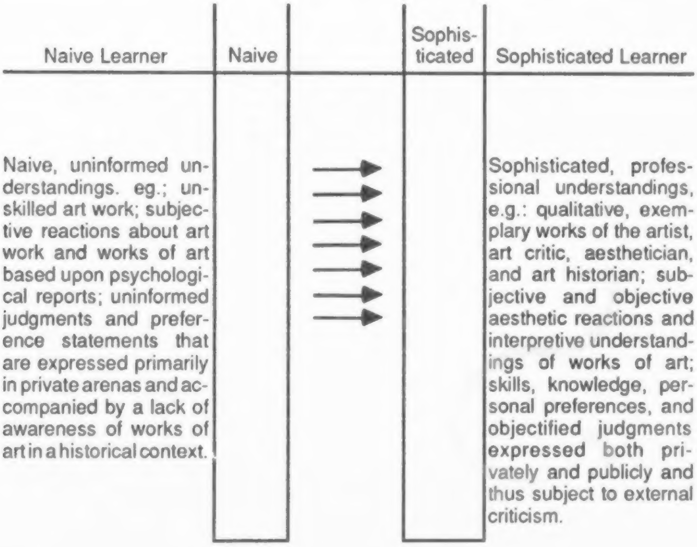
Art education programs that would educate toward increasing students' sophisticated understanding of adult, professional roles in the field would be justified much as science, music, mathematics, and other subject matters have used knowledge about professional roles in justifying their place in educational programs in the schools. (Greer, et. al. Note 4) Like these other subject matters, the content of a visual arts educational program needs to be ordered in developmental sequences that meet the needs of learners. Psychologists and art educators such as Arnheim (1965, 1969), Barron (1972), Bruner (1966), Harris (1963), Lowenfeld and Brittain (1964), McFee (1970), and Paiget and Inhelder (1969) have clearly established the necessity for logically ordered content and sequential activities so that learning can occur efficiently and effectively.

Based on the preceding arguments, we will now set forth concepts that are basic to establishing a model for structured educational practices designed to lead students toward sophisticated, professional understandings about, and skillful, knowledgeable participation in the visual arts.

The key concept germane to development of the model is that the learner enters an art education program from a naive, uninformed state and exits from the program in a sophisticated state as a result of teacher interventions and educational activities (see Figure 1). The entering state of the naive learner is a hypothetical construct that can be described and, we assume, can be measured. This entering state is described in relation to an ideal construct, that of the existing state of the sophisticated learner practicing as a professional expert. The ideal end state is described as the most sophisticated attainment of skills and knowlege about the visual arts. It is an ideal state because it will not be attained by the majority of learners and because it defines a state that remains to be sought by most active professionals.It recognizes that one's education is never ultimately fulfilled. It is manifestly necessary that a logically ordered art education program, with planned and sequential activities, be designed to lead the learner from a naive state to sophisticated levels of attainment.

In the structure for the overall model, presented in Figure 2, the continuum of naive to sophisticated levels of learning is divided into six stages. The learner moves from a hypothetical naive stage (N) to a still naive stage (N...Ns) that encompasses some germinal understandings. At this stage, learners require pre-instructional or introductory, readiness experiences. These experiences prepare learners for teacher interventions and educational encounters at a rudimentary level, that are intended to decrease the learners' naivete and contribute minimally to their sophistication. At this stage (Ns), the learners' decreased naivete and emerging sophistication prepare them for advanced learnings. More advanced learner tasks, directed by further teacher interventions and educa-

Figure 1. Entering and exiting states of learning



Naive, uninformed understandings. eg.; unskilled art work; subjective reactions about art work and works of art based upon psychological reports; uninformed judgments and preference statements that are expressed primarily in private arenas and accompanied by a lack of awareness of works of art in a historical context.

Sophisticated, professional understandings, e.g.: qualitative, exemplary works of the artist, art critic, aesthetician, and art historian; subjective and objective aesthetic reactions and interpretive understandings of works of art; skills, knowledge, personal preferences, and objectified judgments expressed both privately and publicly and thus subject to external criticism.

tional encounters, further decrease naivete to the point where the learner reaches a stage (Sn) in which sophisticated understandings and skills begin to predominate those that are more naive. Further attainment of understandings and skills, achieved and demonstrated by tasks resembling professional work in the field, moves learners to a stage (Sn...S) where their sophistication is demonstrated at a near mastery level, though still including some naivete. Nearly all students, though they may not practice professional roles in the visual arts, can attain the near-professional understandings and skills that are required for empathic appreciation of the work of those who do. The ideal end state (S) is defined by achievement of the most highly sophisticated understandings and skills related to professional roles in the field. Professional participation as a practicing artist, art critic, art historian, or aesthetician is an assumption related to some degree of attainment of the ideal end state. Within each of these roles, attainment of the ideal end state may ultimately require some sophisticated understanding of the work of each of the other roles. Entering behaviors, as presented in Figure 2, are defined as the most naive understandings and skills in relation to adult professional work and are described as they relate to each of the four professional roles.

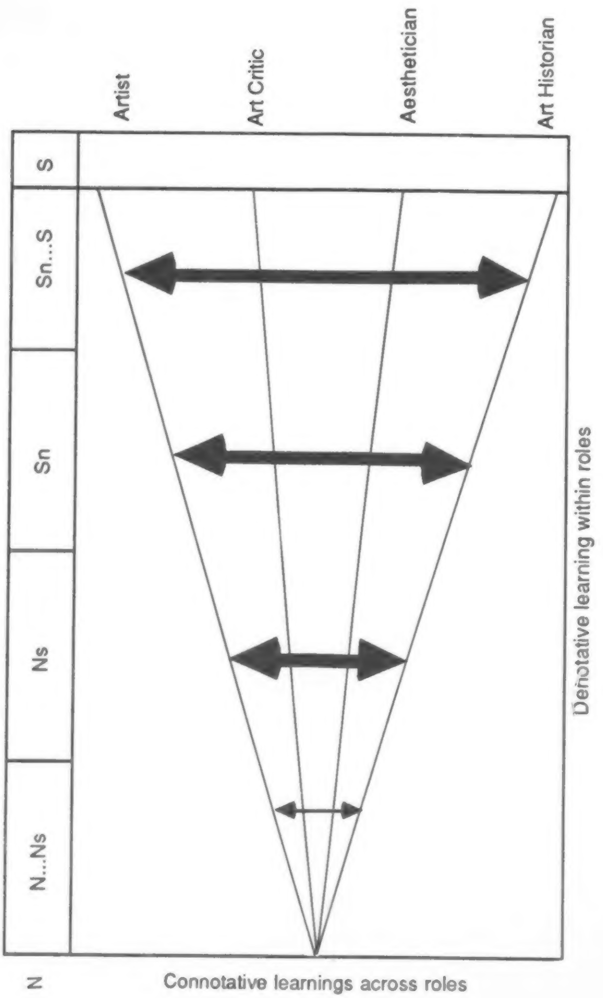
Two additional concepts give greater meaning to the content of each aspect of the model: denotative and connotative learnings (Greer, Note 5). Denotative learning is the attainment of increased precision of meaning and understanding about particular aspects of producing, conceptualizing, talking, and writing about works of art as the learner moves on a continuum from the naive to sophisticated levels of attainment. Connotative learning is the attainment, at any point on a continuum, of increased depth of understanding of interrelationships among knowledges and skills. Denotative and connotative learnings within a single role lead to sophisticated understandings of the work of only one kind of professional within the visual arts. Interrelated study of all four professional roles, on a recurring cycle of educational activities, should lead to a greater kind of connotative learning. Denotative and connotative learnings as they relate to professional roles, are graphically presented in Figure 3. Denotative learning is presented by horizontal movement across stages. Connotative learning is represented as vertical movement within each stage.

We advocate that a focus upon one role should not dominate instruction or learner experiences, nor should any one role be studied exclusively. In programs based upon this model, learners should be instructed in and experience educational tasks directly related to all four professional roles. Further, instruction and experiences should be cycled in ordered sequences of increased difficulty both within each role and across the four roles. In this

Hypothetical Beginning State	Teacher Interventions and Educational Encounters				Ideal End State
	Learner Readiness Experiences	Learner Tasks		Learner Achievements	
N Entering Behaviors	N...Ns Introductory	Ns Rudimentary	Sn Advanced	Sn...S Mastery	S Professional Roles
Unskilled maker of art					Artist
Producer of purely subjective reports and uniformed judgements about a work of art					Art Critic
Producer of purely subjective reports and uniformed preference statements about works of art					Aesthetician
Producer of reports that demonstrate lack of awareness of works of art in a historical context					Art Historian

Figure 2. A structure for educational programs about the visual arts

Figure 3. Denotative and connotative learnings within and across professional roles


N
N...Ns
Ns
Sn
Sn...S
S
Artist
Art Critic
Aesthetician
Art Historian
Connotative learnings across roles
Denotative learning within roles

manner, the learner would knowingly learn and experience tasks related to the work of the artist, art critic, art historian, and aesthetician at each level of movement from naive to sophisticated understandings about the visual arts.

At the readiness and rudimentary levels of tasks and learnings, teacher directed content and experiences derived from each professional role should be presented discretely to prevent role confusion for the more naive learner and to aid in the development of differentiated understandings. At the advanced and mastery levels of tasks aimed at professional-type outcomes, teacher and learner directed experiences derived from each professional role should be presented to encourage greater learner independence. An awareness and understanding of the interrelatedness among professional roles also requires teacher and learner directed experiences explicitly aimed to this end.

CLARIFYING WHO WE ARE

Now it is possible to return to Figure 2 and consider possible contents for each of the empty boxes in the grid that separate the naive and sophisticated levels of learning related to each professional role. This content is expressed in the following form.

Each role is defined at both its hypothetical, naive state and restated at its ideal, sophisticated state. Sources of evidence and manifestations of attainment of each state are given. Following these role descriptions, four or five different content strands are presented. Though the contents of these strands do not exhaust all possible parameters of each role, they do focus on basically important tasks and understandings related to each role. For educational purposes, instructional tasks have been determined pragmatically and practically. This has been done so that discrete and educational germane tasks can be developed, at the rudimentary and advanced levels, that resemble tasks of the adult roles. Each strand presents an accumulative progression of closely related constructs. These are ordered sequentially from introductory, readiness experiences (N...Ns) to rudimentary (Ns) and advanced (Sn) tasks to mastery levels achievements (Sn...S) for the learner. Each of these stages is dependent upon teacher interventions with planned educational encounters. It should be noted that some strands have no content at the N...Ns or Ns levels. This occurs because learners must master the content of the preceding strands at the N...Ns and Ns levels before entering the strands that lack content in the earlier stages. Naive learners lack the requisite background and skills to participate knowingly in tasks that require some level of sophistication.

Each professional role model of artist, art critic, art historian, and aesthetician and its possible expression as an educational program is presented.

Artist: Role Description

N.	a.	Naive role: unskilled maker of art work
	b.	Source: an entity of art, either conceptual or physically present
S.	a.	Sophisticated role: independent creator of works of art
	b.	Source: a work of art, either conceptual or physically present
	c.	Manifestation: self-generated work of art, confirmed by community of experts

Artist Strands

Media and skills

N...Ns.	Manipulatory experience with media
Ns.	Teacher directed, rudimentary experiences with media and rudimentary skill development in relation to student art work
Sn.	Teacher directed, advanced experiences with media and advanced skill development in relation to student art works
Sn...S.	Mastery and application of media and skills in own art work

Concepts and Knowledge

N...Ns.	Exploratory experiences with art concepts directed toward student art work
Ns.	Teacher directed, rudimentary development of art concepts and knowledges
Sn.	Teacher directed application of advanced art concepts and knowledge to student art work
Sn...S.	Utilization of art concepts and knowledges in own art work

Critique

N...Ns.	
Ns.	Teacher directed development of rudimentary critique of student art work
Sn.	Teacher directed development of advanced critique of student art work in progress and completion
Sn...S.	"Qualitative problem solving" of own art work in progress and critique of own, completed work of art

Personal style

N...Ns.	
Ns.	
Sn.	Teacher directed emergence of a personal style and technique in own art work
Sn...S.	Expression of personal style and technique in independently produced works of art

Because this is a generalized role model none of the specificity required for particular roles of professional artists -- painter, weaver, printmaker, photographer, ceramicist -- are given. These specific contents, however, should be selected and ordered in adherence to the artist strands as set forth in the model.

In order to create this role model, we reviewed and interpreted literature that is both germane and widely accepted. We have drawn upon primary sources almost exclusively and have chosen not to include interpretations about, or curriculum extensions of, the ideas presented by the following writers: Arnheim (1965, 1969), Barron (1972), Conant (1965), Dewey (1934), Greer et al. (Note 4), Kaufman (1966), Lowenfeld and Brittain (1964), Shahn (1957), and Wilson (1976). The concept of "qualitative problem solving" in the Critique strand calls for the application of principles set forth by Ecker (1963). Other aspects of this role and its strands were not directly attributable to specific writers. There is much agreement, however, among these writers about the tasks associated with understanding the work of the artist.

Art Critic: Role Description

N. a. Naive role: makes purely subjective reports and uninformed interpretations or judgments about a work of art
   b. Source: undifferentiated experiences with a work of art

S. a. Sophisticated role: makes public statements about works of art that are interpretations and judgments based upon recognized, objective criteria
   b. Source: essays about works of art
   c. Manifestation: interpretive and judgmental public writings about works of art, exhibitions, and artists, and about criticisms that are subject to confirmation or refutation by a community of experts

Art Critic Strands

Vocabulary and categories of description

N...Ns. Use of undifferentiated vocabulary, of description about a work of art

Ns. Teacher directed use of rudimentary correct vocabulary, correct categories of description and analysis about a work of art

Sn. Teacher directed use of refined vocabulary and categories of description and analysis about a work of art

Sn...S. Mastery of refined vocabulary and categories of description and analysis of a work of art

Phenomenological and Contextual criticism

N...Ns. Exposure to specific works of art

Ns. Teacher directed description and discrimination experiences with a work of art focusing only upon qualities found within the work of art (phenomenological objectivity)

Sn. Teacher directed description, analysis, interpretation, and judgment exercises (oral and written) about a work of art focusing upon qualities within and about conditions beyond the work of art

Sn...S. Mastery of description, analysis, interpretation and judgment about a work of art focusing upon qualities within and about conditions beyond the work of art

Understanding the work of critics

N...Ns. Oral experiences, including global criticism, about a work of art

Ns. Teacher directed oral and written exercises, with specific emphasis upon criticism about a specific work of art

Sn. Teacher directed experiences with analysis of criticisms by art critics about a specific work of art

Sn...S. Mastery and understanding of the written work of major art critics

Writing criticisms of specific works of art

N...Ns. Subjective judgment statements about a work of art

S. Teacher directed experiences that clarify differences between rudimentary subjective and objective judgment statements about a work of art

Sn. Teacher directed experiences with objective criteria of judgment and personal interpretation, through the study of extant criticism, about a work of art

Sn...S. Mastery and application of objective criteria and personal interpretation as written essays about a work of art

Meta-Criticism

N...Ns.

Ns.

Sn. Teacher directed study of diverse and congruent modes and methods of criticism

Sn...S. Generation of criticism of the writings of art critics (meta-criticism)

This model of the art critic role, like that of the artist role, lacks the specificity of content required for education about the many particular stances held by professional critics, e.g., Formalism, Organicism, Contextualism, and Mechanism (Pepper, 1942, 1949). Study of a selection of critical stances should be undertaken in an educational program based upon this model. This is shown in the Sn and Sn...S activities within the two strands: Understanding the Work of Critics and Meta-Criticism.

The concept of "phenomenological objectivity" in the Phenomenological and Contextual Criticism strand calls for the application of principles set forth by Champlin (1970), Crane (1956), Ecker, Kaelin, and Johnson (1969), Ecker (1967), Kaelin (1964), Villemain and Champlin (1959), Villemain (1966) and others. Phenomenological objectivity has been viewed by some writers as an ultimate method towards the objectives of criticism and aesthetic education. We believe this methodology is appropoiate at the N...Ns and Ns levels. Once learned, it will be enriched and qualitatively extended through the application of connotatively derived information from other strands within the critic role as well as all aspects of other roles.

The four-step methodology of description, analysis, interpretation and judgment in the Phenomenological and Contextual Criticism strand calls for the application of principles set forth by Feldman (1967, 1972). Other important primary sources underlying the art critic model include information derived from the writings of Bell (1913), Clark and Greer (Note 2), Dewey (1934), Ecker (1963), Gottschalk (1962), Greene (1947), Mattil (1966), Parker (1926), and Pepper (1942, 1949, 1955).

Art Historian: Role Description

N. a. Naive role: producer of reports that lack awareness of works of art in a historical context
   b. Source: subjective reports lacking any historical awareness
S. a. Sophisticated role: application of historical research methodologies to works of art resulting in accurate identification, stylistic categorization, and cultural and historical placement
   b. Source: knowledge of history and works of art in a historical context
   c. Manifestations: public writings about works of art in historical relations and cultural contexts that may be confirmed or refuted by a community of experts

Art Historian Strand

Art history research

N...Ns. Exposure to specific works of art with an emphasis on cultural artifacts
Ns. Teacher directed experiences with rudimentary technical descriptions and classifications of works of art
Sn. Teacher directed experiences with selected classification systems of placement with an emphasis on studying one system at a time
Sn...S. Mastery of identification, authentication, and attribution of unique instances of works of art

Socio-cultural interpretation

N...Ns.	Awareness of social and cultural influence on works of art
Ns.	Teacher directed study of rudimentary socio-cultural knowledge
Sn.	Teacher directed study of specific application of socio-cultural knowledge to works of art
Sn...S.	Mastery level generation of socio-cultural interpretations of works of art as public, written reports

Writing art History

N...Ns.	Awareness of a time continuum in relation to works of art
Ns.	Teacher directed study of rudimentary historical methodologies
Sn.	Teacher directed study of specific art history research methodologies
Sn...S.	Mastery level generation of art historical research as written reports subject to public criticism

Meta-art history

N...Ns.	
Ns.	
Sn.	Teacher directed study of diverse and congruent, art history, methodologies, and theories
Sn...S.	Generation of theories of the arts in relation to cultural history and criticism of the writings of art historians (meta-art history)

This role model has been the most difficult to develop. Although the roles of critic and historian have been advocated in art education for nearly equal amounts of time, the former role has been given much greater attention in education than the latter. The historian role model is based on the work of art historians as they have written about the work of the art historian. Important primary sources underlying the art historian model are the writings of Collingwood (1958, 1966), Hauser (1959), Munro (1963), Panofsky (1955), and Wolfflin (1950). Some ideas about the role of art historian as they may relate to art education have also been referenced (D'Amico 1942; Smith 1962).

We believe naive learners can experience art historical tasks, if the tasks are carefully designed. Though naive learners lack prerequisite skills and knowledges of history, sociology, and anthropology they can be given readiness and rudimentary experiences such as games and simulations that would prepare them for art history research. Panofsky has said that depriving students of this kind of research, "deprives naivete of its charm without correcting its errors" (1955, p. 9).

Aesthetician: Role Description

N a. Naive role: makes purely subjective reports and uninformed preference statements about works of art
b. Source: undifferentiated experiences with works of art

S. a. Sophisticated role: makes public statements that seek to clarify the definition of art, theories about art, alternative standards of artistic quality, and aesthetic responses
b. Source: knowledge about the nature of art and works of art
c. Manifestation: theoretical and philosophical public writings about definitions of art, art theory, and artistic standards that are subject to confirmation or refutation by a community of experts

Aesthetician Strands

Vocabulary and categories of description

N...Ns. Use of undifferentiated vocabulary of description about works of art
Ns. Teacher directed use of rudimentary vocabulary, categories of description, and analysis about works of art
Sn. Teacher directed use of refined vocabulary, categories of description, and analysis about works of art
Sn...S. Mastery level talk about art objects using refined vocabulary, categories of description, and analysis about works of art

Standards of Quality

N...Ns. Use of "common-sense" aesthetic criteria in various applications to works of art
Ns. Teacher directed use of generally recognized rudimentary aesthetic criteria in various applications to works of art
Sn. Teacher directed understanding of the use of diverse, advanced sources of aesthetic criteria in application to works of art
Sn...S. Produces master level, analytic statements that can be justified by reference to aesthetic criteria about standards of quality in works of art

Preference through Aesthetic Standards

N...Ns. Exposure to selected works of art
Ns. Teacher directed, rudimentary, structured experiences of describing and analyzing works of art
Sn. Teacher directed, advanced, sequenced experiences of describing, analyzing, and interpreting works of art
Sn...S. Application of diverse aesthetic criteria expressive of

	"cultivated taste" or "enlightened cherishing" to develop ability to value works of art

Essays about aesthetics

N...Ns.	
Ns.	
Sn.	Teacher directed study of the writing of aestheticians to learn about philosophical methods of research
Sn...S.	Students produce essays about appreciating and valuing works of art that are subject to public criticism

Theorizing about art

N...Ns.	
Ns.	
Sn.	Teacher directed study of diverse and congruent theories about the nature of art
Sn...S.	Generation of theories about art and aesthetics

It should be noted that the art critic and aesthetician roles tend to have similar rudimentary tasks that become most differentiated only at the mastery level. Because the aesthetician performs only at a meta-level, all educational tasks and achievements associated with this role approximate, but are never the same as, the professional work of the aesthetician.

We have been asked why we want to add this fourth role to the already recognized triumvirate of artist, critic, and historian. We believe that the work of the aesthetician stands apart from the work of the other three roles. We further believe that, unlike some popular aesthetic education outcomes advocated in the literature such as "aesthetic experience," study of the work of the aesthetician and experience in creating professional-type work of this kind has a fundamental contribution to make to wholistic study of the visual arts.

The concept of "common-sense" aesthetic criteria in the Standards of Quality strand calls for the study and application of principles set forth by Pepper (1942, 1949, 1955). The concepts of "cultivated taste" and "enlightened cherishing" in the Preference through Aesthetic Standards strand call for study and application of principles set forth by Broudy (1972). Many other concepts for these strands were adapted or derived from the extensive literature about aesthetics and aesthetic education.

As before, the many particular stances held by professional aestheticians, e.g., scientific or empirical, analytic, and synoptic or speculative (Smith, 1971) have not been outlined. We believe study of a full selection of aesthetic stances should be undertaken in an educational program based upon this model. This is shown in the Sn and Sn...S levels of the Standards of Quality strand and in the Sn level of the Theorizing About Art strand.

Important primary sources underlying the aesthetician model include the writings of Berleant (1970), Broudy (1972), Champlin (1970), Dewey (1934), Gottschalk (1962), Kaelin (1964), Pepper (1942, 1949, 1955), Villemain and Champlin (1959), and Villemain (1966).

In addition, we have used three books of readings for source materials underlying the aesthetician model. The editors of these books are Rader (1966), Smith (1966, 1971), and Stolnitz (1965).

WHERE DO WE GO FROM HERE?

The program model has now been established from the proposed structure and the contents of each role model. We believe the program model explicates educationally sound sequences of generalized concepts. These may have utility for curriculum and program design in visual arts education and applicability to the needs of students of the visual arts. Between the model and its ultimate utility and application there is a need for further substantive inquiry and experimental research.

Substantive inquiry is needed to establish, clarify, and order specific categories of tasks and stances within each of the professional roles of artist, art critic, art historian, and aesthetician. Experimental research is needed to establish specific and appropriate tasks and outcomes, both for the teacher and learner, at each of the levels within each of the strands and within each of the roles. For instance, most of our content for readiness experiences (N...Ns), rudimentary educational encounters (Ns), advanced educational encounters (Sn), and achievement of mastery experiences (Sn...S) have been derived with some subjective speculation and are expressed in generalized descriptions. Further conceptualization and inquiry could identify more specific content relative to each level of learning. The model sets forth sequences of generalized concepts but does not address teaching methodology. Experimental research may call to question our assumption that any one of several teaching methodologies might be used in successfully applying the model in classrooms.

The naive learner, in the generalized model, can be assumed to be any individual, child or adult, entering an educational program about the visual arts. Ideally, we envision this model being applied to school programs from kindergarten through college. In such application, the N level (though hypothetical) would apply to most pre-school students. The N...Ns level would be expanded into primary programs and the Ns level would be the basis for intermediate programs. The Sn level would be the basis for the majority of secondary programs. Advanced students in the high school may be offered tasks identified at the Sn...S level; many tasks identified at the Sn...S levels, we believe, represent achievements to be mastered only by the most sophisticated students, most of whom would be adults or near-adults. These levels of appropriate learnings are assumed to be beyond the intellectual and manipulatory skill capacities of younger children.

These assumed applications of naive to sophisticated levels of learning to institutional levels of education remain speculative. Experimental research is needed to relate the capacities and abilities of learners at various educational levels to stages of learning described in the model.

OTHER ROADS TO OTHER PLACES

One possible application of the model is as an evaluative tool. We have begun to see such things as school art exhibits, art essays written in classrooms, and the content of published materials for the art teacher (articles, textbooks, and curricular programs) in terms of their expression of various levels on the naive to sophisticated continuum. We have become conscious of a preponderance of materials in schools as expressing primarily naive (N, N...Ns, Ns) levels of attainment. Materials that would fulfill the needs of sophisticated learners (Sn, Sn...S, S) appear to be lacking to a great extent. New programs and suggested activities need to be created that extend the attainment of naive understandings to some level of sophistication. The greatest apparent need for new school programs and suggested activities is for denotative and connotative learnings that would meet the needs of sophisticated learners.

We view the model as valuable because it identifies a wholistic direction for visual arts education. Its content, derived from professional roles in the visual arts, identifies aspects of the unique contribution that the visual arts may make to a learner's education. It sets forth one direction, character, and substance for our discipline. It also points out where inquiry, research, and curriculum development efforts are needed.

In conclusion, we think that applications of the program model can help to eliminate what Efland (1976) has termed "the school art style" and what Lanier (1974) has questioned as misguided efforts of art teachers. We would label both these as miseducative for students. We believe that a valid visual arts education program can lead naive, uninformed persons toward a more sophisticated, knowledgeable understanding of and participation in the world of the visual arts.

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A New Paradigm

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A COGNITIVE VIEW OF THE ARTS (1983)

HOWARD GARDNER

EDITOR'S NOTE:
The emergence of a new paradigm for art education has been facilitated by twenty years of empirical research that demonstrates the undeniable connections between art and mind. In fact, as Howard Gardner sees it, "artistry is first and foremost an activity of the mind." By manipulating symbol systems, the artist shapes form and gives voice to his perceptions, ideas, and feelings. Thus it is necessary to be literate in the symbol systems in order to be competent in the arts; one must learn to read and write symbols in such areas as painting and sculpture. These tasks are not only ones of art production; they require the tools of criticism and the encoding and decoding which are rooted in cultural context. The cognitive approach to art is therefore a significant platform for discipline-based art education, as it values art as a serious subject of study providing important consequences for general education. By linking visual and spatial phenomena to the processes of intellect Gardner has helped emphasize the problem-solving skills which are important outcomes of an education in art. His work and that of colleagues at Harvard Project Zero, a research effort to investigate creative behavior and comprehension in the arts, has elicited numerous empirical studies of the ways in which students can become literate in the languages and symbol systems of art. Both guided production activity and talk about art are among the channels for successful learning. Howard Gardner is Professor of Education at the Harvard Graduate School of Education and Co-Director of Project Zero at Cambridge, Massachusetts.

SOURCE: "Artistic Intelligences," *Art Education*, 36/2 (March 1983) 47-49.

Scratch a school principal or for that matter, an experimental psychologist, and you are likely to encounter a standard view of how humans participate in the arts. From dance to drama the arts are seen as matters of emotion -- arising from and stimulating feelings. Some individuals are endowed with talents in the arts, and, if so blessed, they simply wait until inspiration strikes. No realm of experience seems further away from formal schooling, from rationality, from scientific progress: how appropriate it is that the arts are listed in the newspaper as amusements and that one enters a concert hall or a museum with the same unreflective awe that one brings to church.

Scratch an unreflective or defensive artist and you are likely to garner yet further testimony in support of such an affective and inspirational view of the arts. But artists know better. They must certainly be aware of the training and discipline which enters into and permeates their craft, of the difference between occasional inspiration and daily toil. Indeed in their own informal conversations, artists speak frequently about the development and deployment of a wide range of abilities and skills. Yet there has been almost a conspiracy of silence among artists concerning the arduous training and the keen mental efforts involved in artistic practice. Just why this has been so is a difficult matter to assay, but, in any case, most artists have hesitated to acknowledge the cognitive dimensions and demands of their chosen field.

Given these commonly encountered opinions both in and outside "the trade," it is not surprising that the prevailing wisdom about participation in the arts was for many years studiously non- (or even anti-) cognitive. But in the past few decades, there has been significant change in the way in which aestheticians, artists, art educators, and others, conceptualize the activities of artistic creators, performers, and audience members. Art is being seen anew -- or once again -- as a matter of the mind. Some credit should go to the Zeitgeist, to the rise of the cognitive sciences, which sometimes threaten to overwhelm all human-oriented disciplines. Considerable credit should go to a few insightful commentators -- Nelson Goodman, Ernst Gombrich, Rudolf Arnheim, Leonard Meyer, I. A. Richards -- who have stressed (and exemplified) the cognitive facets of artistry. And part of the credit should go to that small but spirited flank of empirical researchers who have provided detailed evidence in support of such a cognitive view.

Just what is entailed in a cognitive view of the arts? As we have developed this perspective at Harvard Project Zero, artistry is first and foremost an activity of the mind. Like much other mental activity, artistic perception and production involves the use of symbols -- a deployment which may well constitute the hallmark of human cognition. But artistry centers on the use of certain kinds of symbols (for example, paintings rather than chemical formulae), which are used in certain kinds of properties. To attain competence in the arts, it is necessary to gain literacy with these symbol systems. And so the artistically-competent individual is one who is able to "read" and to "write" symbols in such realms as literature, music, or sculpture. On this cognitive view, the role of the emotions is certainly acknowledged, but emotions are seen as aiding in the processes of symbol encoding and decoding, rather than as somehow opposed to "sheer" cognitive activity. That different works may have different value or merit is also acknowledged, but attention focuses on how one interacts with (or "comes to know") artistic symbols, and not on whether one symbol is intrinsically better or worse, more or less beautiful than another.

In light of these considerations, a research agenda readily follows. The investigator of artistic knowledge studies the ways in which skilled (and unskilled) individuals handle artistic symbols: the goals they set, the problems they encounter, the steps through which they pass in fashioning or interpreting artistic symbols. Those interested in human development probe the stages through which children pass in gaining artistic mastery. Those interested in adult performance compare novices with experts, or study highly competent performance on a moment-by-moment basis. And those whose interests focus on educating artistic vision examine various methods for enhancing an individual's capacity to encode and decode artistic symbols. Such is the program which we have attempted to follow at Harvard Project Zero, a program which, happily, is being embraced by an increasing number of researchers.

Having sketched something of the contour of artistic symbolization -- its adult facets, its development trajectory, its educational regimen (Gardner, 1973; 1982; Perkins, 1981; Winner, 1982) -- we (as well as other researchers) have been thrown back to an important question, which, for awhile, it was prudent to bracket. This is the question of the relation between artistic and other forms of knowledge. How do the arts relate to other pursuits -- to business, to athletics, to politics, and, above all, to the sciences? Are the arts a domain apart, perhaps even a domain that has captured one half of the brain, or one half of the mind? Or does the cognitive division of labor prove more complex, with the relations between the arts and other pursuits a complex and still largely uncharted territory?

In an internal effort to sort out these questions, I have recently reviewed a large body of the literature about human cognition which has accrued over the past decades. My special goal has been to cull insights from bodies of knowledge which had not hitherto been brought to bear upon one another. Included in this survey have been reviews of the development of cognition (as described by Piaget and many other developmental scholars); the breakdown of cognitive capacities following various kinds of brain injury; the nature of abilities (and disabilities) in special populations, including prodigies, idiot savants, autistic children, and others who exhibit unusual cognitive profiles; the cross-cultural literature chronicling which cognitive abilities are valued in diverse societies, as well as relevant (though necessarily scattered) information about the evolution of cognition and about the intellectual capacities of other species. By means of this review of various lines of evidence, I have sought to determine whether there are certain cognitive proclivities which especially characterize human beings. I expect to publish my conclusions in a book, provisionally entitled *The Idea of Multiple Intelligences*. I will summarize some tentative conclusions here, in the hope that they may help to illuminate the relation between artistic and other forms of knowledge.

I believe that human beings are capable of developing capacities of an exquisitely high order in at least seven semi-autonomous intellectual realms. That is, as a species, we have the potential to develop our intellectual potentialities in the following realms: 1) language; 2) music; 3) logic and mathematics; 4) visual-spatial conceptualization; 5) bodily-kinesthetic skills; 6) knowledge of other persons; 7) knowledge of ourselves. This list may well not be exhaustive and, as evidence accumulates, it may be advisable to revise or otherwise refashion this list. But the general point -- that we are capable of developing some, or perhaps all, of these competences to a high degree -- seems a relatively robust outcome of the survey which I've conducted.

It must be noted that, even in affixing these relatively colorless labels, I am already classifying these potentials in a culturally-tinted way. My claim, expressed more precisely, is that humans possess a set of semi-autonomous information processing devices -- one may think of them as "dumb" but reliable computers -- which, when exposed to certain forms of environmental information, will carry out certain kinds of operations upon that information. The computational "core" of linguistic intelligence is phonological and syntactic analysis; the "core" of musical intelligence is rhythmic and pitch analysis; the "core" of logical mathematical intelligence is the perception of certain recurrent patterns including numerical patterns, and so on.

Human beings live in cultures, and these cultures can only survive if certain roles are filled and if certain functions are carried out. One means of survival is to ensure that these critical functions are passed on from one generation to the next. For this transmission to occur, various intellectual potentials must be mobilized. In my view this mobilization occurs through the invention and dissemination of various kinds of symbolic products — books and speeches, pictures and diagrams, musical compositions, scientific theories, games, rituals, and the like.

For educational as well as scientific purposes, an analysis in terms of symbolic products turns out to be a judicious undertaking. On the one hand, these entities are sufficiently tangible so that the culture can assess whether roles are being fulfilled and knowledge transmitted. On the other hand, symbolic products are susceptible to brute information processing in the sense that "computational devices" can be brought to bear on them. To put it concretely, the human brain is equipped to process stories, while at the same time, these stories prove an excellent cultural means of transmitting knowledge from one generation to another. The same can be said of number systems, musical songs, or religious rites. The "socialization" or "enculturation" of the aforementioned human intellectual proclivities is, to my mind, the major task of our education system.

Even if this rough-and-ready-sketch of an aspiring theory of intelligence has some validity (and I realize that it can not be properly judged, let alone accepted, from so sketchy an account), the question remains about how such a formulation may bear upon the delineation of artistic domains. In my view, the "intelligences" are not, either separately or jointly, preordained to be involved in the arts, the sciences, or any particular specific cultural area. Instead they are raw computational mechanisms, which can be marshalled by artistic symbols or for artistic ends, if that seems appropriate, or, equally, for other kinds of symbols, and other kinds of ends, when that seems indicated.

Thus, to take the case of language, there is no particular reason why an individual's linguistic potential needs to be harnessed in the service of metaphor, poetry, stories, or dramas. Yet, clearly, if these kinds of symbolic products are available, and if the culture (via its members, institutions, or values) chooses to highlight the literary use of language, this particular artistic faculty will be developed. Visual-spatial intelligence is similarly"blind": it can be exploited for geometry, physics, engineering, or sailing, on the one hand, or it may be marshalled in the production of sculpture, painting, choreography, on the other. Indeed, it turns out that each of the "multiple intelligences" I have proposed can be entrained in artistic activities: some, like music, are typically involved in this way, while others, like logical-mathematical abilities, are only rarely so deployed. But there is no imperative that any given intelligence be sculpted into an aesthetic form: that turns out to be an accident of cultural history.

Such a portrayal of human intellectual competences has a number of implications for the way that we think of mind. For a start, this portrait proves far more pluralistic than the cultural stereotype of a single form of intelligence, with which each individual is endowed (for better or worse) at birth. Presumably individuals do differ in their potential in each of these domains, but there is ample room for developing several intelligences, alone or in combination, and an individual's peculiar profile of development will give rise to a wide array of complex skills. This framework also highlights the extent to which the surrounding culture determines the uses to which one's raw intellectual potentials are put. Clearly, a society can opt for a highly artistic diet -- as Bali or Japan appear to have done -- or a society can choose to adopt a far more scientific, technological, or economic regimen, thereby minimizing the incidence and importance of artistic symbolic products. Some would allege that our own society has veered in a nonaesthetic vein, though there are certainly noteworthy exceptions to this charge.

Educational implications follow as well. One interesting implication, which can not be expanded upon here, is that we should stop regarding perception, memory, and learning as extremely general capacities, applicable equivalently to every manner of content. According to my analysis, there may be specific forms of perception, memory, and the acquisition of new knowledge for each of the intellectual competences. At the very least there is no reason, a priori, to assume that a heightened memory in one particular domain implies anything about one's mnemonic capacities in a neighboring (or contrasting) domain.

Another implication pertains to early detection of an individual's intellectual profile. My own guess is that individuals differ in their potentials in various domains and that an individual's strengths can be identified quite early: ability to recognize patterns, and then to retain them, is probably discernible in the first years of life, and these capacities may serve as a sensitive measure of one's inherent talents in one or another intellectual domain. Such an assessment of an individual's "intellectual profile" should be thought of as informative rather than limiting. Armed with this kind of knowledge, parents and educators have the option of developing a child's strengths, and of supplementing weaker areas, either through special training or through the use of prosthetics, which can often supplant modest endowment in a given intellectual domain.

According to my analysis, we have tended in our own society to accord excessive weight to linguistic and logical-mathematical intelligences, while giving relatively short shrift to other intellectual domains. Our aptitude and achievement tests are also far more sensitive to accomplishments in these domains. In order to test an individual's ability in the bodily or musical domains, for example, it is clearly inadequate simply to use paper-and-pencil measures which can be administered in an hour. Rather, one should ask individuals to participate in activities which actually call in significant measures on these "intelligences" -- to dance, play a sport, to sing, to learn an instrument. It should be possible to develop intrinsically compelling activities (for example, simple games) which allow a ready assessment of an individual's interest, and potential for development in a given intellectual domain. Identifying such "crystallizing experiences" in the arts is an important task for educators. Properly deployed, such experiences can be used to assess a child's "zone for potential development" and to increase the likelihood that the assessed potential gets actualized.

This novel view of intelligences suggests that the arts may be especially suited to encompass the range of individual intellectual profiles. No matter how idiosyncratic an individual's intellectual skills, there should be art forms and products which can mobilize them. The menu of choices -- literature and music, painting and dancing, acting, carving, and sculpture -- prove sufficiently variegated to allow virtually every individual to gain pleasure, and to achieve competence. To be sure, art educators should not force-feed these activities: that would be as misguided as a diet of all sciences, all sports, or all commercial endeavors. But to the extent that we wish children to have the opportunity to develop their full range of intellectual potentials, it is virtually an imperative that we facilitate involvement in one or more art forms. Involvement with the arts proves one of the best ways in which children can come to know the greatest achievements of which human beings are capable; it is also an excellent avenue to allow them to contribute to their own culture. If children have these opportunities, they will certainly be using their minds to the fullest. At the same time, they may gain those emotional pleasures, those moments of inspiration, and those feelings of mystical involvement which commentators once thought were the special province of the arts.

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ART AS A SERIOUS SUBJECT OF STUDY

(1984)

W. DWAINE GREER

EDITOR'S NOTE:

By the early 1980s the theoretical tenets of what would become known as discipline-based art education were being sufficiently articulated to form the core of a major curriculum development effort (SWRL, 1982) and the beginning of a series of summer in-service institutes (Getty Institute for Educators on the Visual Arts, 1983). W. Dwaine Greer played a leading role in both of these. In this article he pulled together ideas which had been circulating in the field of art education for several decades and proposed an integrated system focused on art as a serious subject of study in general education. The goal of educated adults with a sophisticated understanding of art is met by exposure to the four parent disciplines of aesthetics, studio art, art history and art criticism. The curriculum is structured, referenced to art and the adult practitioner in each of the four disciplines, and can be assessed in ways that hold teachers accountable for their instruction in the subject. Greer's synthesis of many of the concepts provided by the new paradigm helped announce the arrival of the DBAE approach, twenty years or so in the making. W. Dwaine Greer is Associate Professor of Art at the University of Arizona and director of The Getty Institute for Educators on the Visual Arts.

RESOURCE: "Discipline-Based Art Education: Approaching Art as a Subject of Study," *Studies in Art Education*, 25/4 (1984) 212-218.

The following paper lays out premises and ideas defining discipline-based art education and draws from them a set of inferences for educational practice. Setting out discipline-based principles in this way provides an image of what art education could be. Following Langer's notion of the function of an image, I shall attempt to delineate the phenomenal character of such an art education. After presenting basic definitions, I shall consider how the curriculum and practice of art education should look if they reflected this view.

The definition of discipline-based art education is derived from looking at the educational end-in-view in terms of art for any adult, and then describing how such an end might be achieved. Adults educated in the visual arts should have available to them avenues of thought, understanding, and expression that reflect the structures of art as a discipline, just as they habitually use similar structures derived from other disciplines. That is, discipline-based art education should produce educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects.

That the definition of art education presented above is not new will be readily apparent to those familiar with art education literature. The shift away from relying on the conception of the child as self-taught artist toward an emphasis on teaching the content of art has been advocated for more than 20 years. The present description is a set of definitions and guidelines arrived at during my work in the areas of curriculum and staff development. It represents a contemporary version of the understanding of art education as a discipline; it is a synthesis of developments that have taken place over the years since the Penn State Seminar. I have simply provided an identifying label for an approach to teaching art: I call it *discipline-based art education*.

The abstractions that the label identifies and the way in which the approach is characterized have been influenced and molded by my work in a series of projects using discipline-based art education in particular contexts. After completing work for my doctorate at Stanford, I accepted the task of directing the curriculum project that resulted in the *SWRL Elementary Art Program* (1982). At SWRL (Southwest Regional Laboratory for Educational Research and Development) I devised an architecture that moved beyond the studio activities that were the foundation of most art curricula. The staff at the Laboratory and others hired later all contributed to the development of that program. The curricular character of discipline-based art education reflects lessons learned while designing, developing, and testing the SWRL program as an example of teaching art as a discipline.

During this same period I was a part of the team that planned and conducted the Aesthetic Eye Project (Hine, Clark, Greer, & Silverman, 1976). This staff-development project provided an opportunity to see how teachers' concentration on a theoretical understanding of balanced art practice could result in a teacher developed program in art for children. The addition of an approach to discussing art, aesthetic scanning (Broudy, 1972), was the contribution of the Aesthetic Eye. In planning the Getty Institute for Educators on the Visual Arts these past experiences came into focus, and I began to set down concepts that would establish a definition of discipline-based art education. Each of these attempts to gain a more precise understanding of the terms and ideas that the label identifies has helped the Institute move toward art programs that are discipline-based.

At the same time, there has been and will continue to be an ongoing evolution of the principles embodied in discipline-based art education in the field at large. What is presented here is done in acknowledgment of the many people who have contributed to my own understanding and to art education by their work on the antecedents of a discipline-based approach. In looking through different programs of curriculum preparation and staff development it becomes apparent that a view of art as a subject of study is shared by many of the major writers of the field. They each carve out their place in the field of art education by advocating a particular aspect of a strongly content-centered approach.

Lanier (1982), for example, advocates art education without any studio practice, and Chapman (1978, 1982) places particular emphasis upon understanding the role of art in the popular culture. The general contributions made to the theory of the field by Eisner (1972, 1982) and the description of art criticism by Feldman (1967, 1981) are positions that have moved the literature toward a discipline-based view. One of the most important contributions to the literature is the Efland (1976) identification of the school art style that sets the art of schools clearly apart from the world of art and asks the question of whether or not there is any relationship between them.

The work of Broudy (1972, 1983) and Smith (1971, 1983), who have set in place much of the aesthetics focus of art education, also marks particular views that are part of the discipline-based literature. Erickson (1977, 1979, 1983) continues to define the place of art history in art education, and the way she advocates this focus on history places it in perspective within the larger label. Many other art educators, in adopting the view that this paper defines, contribute to the professional and public advocacy of discipline-based art education that is a visible movement within the field. I would like to acknowledge these often unrecognized contributors and trust that reviews of the history of disciplined-based art education will bring their work to public attention.

PARAMETERS OF DISCIPLINE-BASED ART EDUCATION

From the identification of discipline-based art education as a comprehensive approach to teaching art there flow a number of basic premises that define its parameters. I offer this set of descriptive definitions as a synthesis of various writings to guide curriculum and instruction in art programs that take place within general education. Like other syntheses, certain aspects are amenable to differing emphases. My hope is that clear definition will distinguish this view from other possibilities while allowing for the individual interpretations that give art education its flavor and zest.

Following the ideas developed by Broudy (1983), the focus of discipline-based art instruction is art as a discipline within general education. Four parent disciplines -- aesthetics, studio art, art history, and art criticism -- mark notions about the practice and understanding of art as well as notions about professional role models, which can serve as touchstone for educational practice. In effect the ideas, principles, concepts, and techniques drawn from the four parent disciplines define the discipline of art as we are using it for education. Defining art in this educational context does not imply that it is the only definition useful for instruction, but rather describes one approach to art education.

The educational end-in-view will be educated adults with a sophisticated understanding of the arts. Students acquire knowledge of the subject matter or content of art, the concepts and generalizations that mark the discipline, and the procedures or techniques used by competent professionals who devote their lives to art. The acquisition of these ideas and generalizations take place by studying specific works of art, using activities designed to develop specific student knowledge and understanding. Yet, the specifics are not the final ends that are sought.

The sought-after results of disciplined study are those tacit structures-in-thought that Broudy contends remain long after specific study is ended (Broudy, n.d.). These structures, which Broudy describes as lenses acquired from the various disciplines, enable the educated person to fully understand and appreciate their experiences within the various value domains. These value domains describe the separate but related areas wherein reside the values that mark our lives (see Figure 1). The aesthetic domain is a separate area of value that at the same time relates to the other domains. For example, juxtaposing the aesthetic and economic domains identifies areas where the economics of art is consid-

Values	Economic	Health	Recreational	Civic	Associational	Intellectual	Moral	Aesthetic	Religious
Economic								Economics of Art	
Health									
Recreational									
Civic									
Associational									
Intellectual									
Moral									
Aesthetic				Public Utility of Art					
Religious									

Figure 1: Harry S. Broudy's Value Domains (May, 1984)

ered. If we combine aesthetic with civic values, we see questions of the public utility of art arise, and so on.

With the guiding image of informed adults before us we can identify those components of the discipline of art from which we derive ideas and techniques that should be a part of any discipline-based art curriculum. The task of curriculum developers becomes one of defining the content, concepts and procedures, and modes of inquiry that should lead to a sophisticated understanding of art. The notions about a discipline embodied in practice within particular roles do not refer to particular people or models, but instead to the manner of thinking and acting generally ascribed to the prototypical aesthetician, artist, art historian, and art critic. That is, concepts and skills exhibited by educated adults should reflect a developed understanding of aesthetics, studio practice, art history, and art criticism.

The focus on developing an understanding of art, the instrinsic value of art study, as opposed to a focus on the way art education contributes to other areas of study, which is an extrinsic justification, marks one distinguishing feature of discipline-based art education. The presentation of art education within the larger context of aesthetic education is a second important aspect. Other features of discipline-based art education will be identified and other contrasts drawn as we proceed to examine its theoretical foundations.

THEORETICAL FOUNDATIONS

Within discipline-based art education the ideas that guide the teaching of aesthetics, studio art, art history, and art criticism reflect the structures of the disciplines from which they come. The study of aesthetics, for example, is based on the notion that the aesthetician deals with questions of the perception, understanding, and appreciation of objects, which move or please us in ways that cannot be accounted for by studying their literal meaning. If we present educated adults with a marble sculpture of a bag of garbage, we would hardly expect them to consider only the literal meaning of what is portrayed.

The acquisition of the thought processes of aestheticians, their procedures as they consider the question of how other levels of meaning are present in works of art, determines the sequences of instruction needed to acquire the lense of the discipline of aesthetics. One of the first tasks of teaching art appreciation or criticism is to encourage students' attitudes toward a work that lead to recognizing the expressive character of particular works of art. This initial stage of attending to works of art is seen as establishing their aesthetic perception. Because this role of aesthetic perception is basic to every domain of art, it follows that a major goal of discipline-based instruction is to provide conditions that can lead to aesthetic experience. In providing for aesthetic experience, discipline-based art education serves aesthetic education.

The part of discipline-based art education involving studio practice teaches that the artist skillfully uses various media to make visual images that are metaphors for something of human import. The idea of drawing or painting scenes from nature that present feelings about the natural environment, for example, is a major studio undertaking that has occupied generations of artists. Particular techniques to be acquired and ideas or perceptions of the world to serve as subject matter become vehicles for instruction, but their selection should be tested to see if they lead to an adult understanding of art. By starting with exemplars that are sophisticated presentations of reactions to nature and the concept of landscape we can work backward, choosing appropriate adult examples to provide a sequence of instruction that leads to an understanding of depicting landscape similar to that of artists.

Adults who can emulate the techniques of the art historian will be able to appreciate and discuss works of art in their appropriate historical and cultural contexts. Understanding works of art requires recognition that many of them are created out of, and acquire their meaning at least in part from, particular historical or cultural circumstances. Works exhibit common characteristics that make them part of a larger genre or style. This attention to personal, geographic, or chronological styles, along with the symbol systems present in works of art, identifies the tasks of the art historian. To look at many paintings of the Madonna without knowing that colors like the blue of her robe or symbols like the sky have particular meanings is to have a limited historical understanding of the works. In the same way, without some understanding of the temporal sequence of the development of oil painting, it is quite possible to miss the significance of particular landmark works.

Acquiring the skills and knowledge of the art critic means that educated adults can make and defend judgments about works of art. Able to move beyond the description and interpretation of works of art, people with developed critical abilities can present reasons for choices and decisions about the value of works. This kind of interaction with works requires a knowledge of art and criteria for appraisal that take time to develop. In the early years of schooling the focus of instruction is on building the knowledge of art and a store of art images upon which to base later studies of judgment. The criteria for judging particular works as important is given, along with the background of the works and the context out of which the work grew. The set of criteria that might be used and the history of their development and application is acquired gradually, along with the store of images of works to which they are referenced.

Generally educated adults should be able to explicate the meaning and significance of major works, however. Landmark works of various kinds, including those that mark major movements or those that stand as major exemplars of a style, should be recognized as worthy of attention and study. The way in which Calder's mobiles brought new dimensions of movement and space to sculpture could be used to justify marking him as a major sculptor and using his works as touchstones for contemporary sculpture that uses movement.

Studying art and putting it in the context of aesthetic education are two major distinguishing features of discipline-based art education. Developing abilities to make expressive forms, to attend to works of art in recognized and shared ways, and to place them in their historical and cultural contexts marks a third perceptible feature that differentiates the discipline-based approach to teaching art.

DISCIPLINE-BASED ART EDUCATION AND CURRICULUM

When the image that is brought to mind by the phrase *discipline-based is* applied to the notion of teaching, it generates the idea that art should be taught by means of a formal, continuous curriculum in the same way as other academic subjects. This requires a written plan as a basis for systematic instruction across grade levels; a written curriculum is a fourth distinguishing feature of the discipline-based approach.

A discipline-based art curriculum has three major attributes: (a) its emphasis on art and (b) the skills necessary to practice art, (c) presented in a structured way. A discipline-based art curriculum is made up of activities derived from the disciplines of aesthetics, studio practice, art criticism, and art history. These activities present information, concepts, and skills within the procedures and modes of inquiry recognized as the proper practice of the discipline of art by educated adults.

Activities and skills in a discipline-based curriculum are presented in sequences that lead to a developed understanding of art. The ordering of activities has a character different from other approaches to art education primarily because it seeks an evolution from a naive (untutored) to a sophisticated (knowledgeful in the Broudy sense) understanding of the subject of art. In general, sequencing can be described as the process of locating a sophisticated version of information, concepts, or skills within the world of art and establishing a sequence of subconcepts or skills leading to that kind of sophistication.

One concept that is often sought by those who would understand art, for example, is the illusion of three-dimensional space on a two-dimensional surface. Knowledge of the various kinds of perspective that might be used, both in terms of exemplars and techniques, forms one subset of concepts. The way perspective has been used in the past and the way it functions in the art of other cultures, the art of Japan for example, constitutes another subset of concepts. Knowledge of both is required for a sophisticated understanding of the use of the three dimensional illusion. The development of the ability to understand, create, and explain this illusion and its emergence in art identifies the kind of sequences that forms a part of a discipline-based curriculum.

As a sequence is taught, the way in which the concepts are presented provides for an appropriate balance among the four components of art. Students are introduced to subject matter in terms of the concepts and properties important for understanding the expressive character that will be the focus of subsequent productive activities. Production techniques are presented not only in terms of how they are used to develop an image, but also to convey something of import. Students' artwork is later discussed in relation to concepts that have been the subject of study, to adult works of art that also embody the concepts, and to the cultural and historical context of the works of art introduced. The focus on the content, concepts and modes of inquiry of art achieves a natural balance in the instruction that does not rely upon prescription of formulas.

Certainly the construction of curriculum sequences that move from the naive to the sophisticated cannot ignore other dimensions of instruction. A curriculum involves many different kinds of sequences and decisions. For one thing, attention must always be given to the developmental level of the students addressed. The educational activities in any particular area of art understanding must be appropriate for the students' comprehension.

At the same time that attention is given to the level of student maturation, the presentation of materials and skills needs to be ordered from simple to complex. The introduction of a sculpture medium is an example of how this is done. The concept that sculptors use clay to create their work is simple and can be stated simply. To have a sophisticated understanding of the expressive properties of clay requires the ability to appreciate the nuances that identify superior clay works. Sophisticated adults also understand that clay is often used for building works that will eventually be cast in metal.

Building a sophisticated understanding of clay in the manner just described identifies the kind of sequences that will occur in a discipline-based curriculum. Students are introduced to the nature of clay beginning with the way it can be molded or modeled. The way clay responds to manipulation and the way it behaves when fired are attended to before the way the boundaries of its nature may be stretched in works of art. Familiarity with the nature of clay provides a context for understanding both the students' work and adult works executed in this medium.

No curriculum structure is self-evident from simply looking to art and to the role models. Still, the use of art and the touchstone of a developed understanding of art serve as guides for the selection and ordering of activities in any curriculum that is discipline-based. The level of sophisticated understanding implied by identification of such sequences (naive to sophisticated, birth to maturity, and simple to complex) identifies another characteristic of the discipline-based approach to teaching art. As concepts and skills from aesthetics, studio practice, art criticism, and art history are taught concurrently, they interrelate to reinforce one another. The kind of organization implied in sequencing across all areas of art provides for continuing focus on an integrated understanding of art, rather than on isolated components. This comprehensive view of art is a fifth major hallmark of discipline-based instruction.

DISCIPLINE-BASED ART EDUCATION AND CLASSROOM INSTRUCTION

An important aspect of the discipline-based view of art education is that it should be an integral part of general education. To include this focus as a part of an approach to art education requires examining the way in which such general education instruction is to be delivered and to describe ways that such instruction might become a reality.

The first consideration that affects art education when we address general education, particularly at the elementary level, is that instuction in most school subjects is offered by the classroom teacher. While there are cases where instruction in art is given by an art specialist, these are likely to be the exception and require separate consideration of the role of art specialists in the presentation of art education. In general, whenever art is a part of regular schooling, classroom teachers are expected to instruct children in art just as they are expected to instruct them in other subject areas.

With the notion of art as a discipline comes the premise that its study requires time devoted to regular and systematic instruction. Considering this need in the light of current school practice, it follows that there should be at least an hour of instruction in art each week at the elementary level, in every classroom in any school district. At the secondary level there should be at least one required course, with electives available that extend the understanding and appreciation of art begun during elementary school.

There should also be appropriate courses available for students who wish to pursue art as a special area of study leading to a career.

Accomplishing art instruction to the extent above requires a program responsive to the way in which schools function to educate the general population. There must be a stance that convinces the school board and administration that art is a serious area of study worthy of attention as a part of general education. The discipline-based view has that potential. To implement a program in art that is discipline-based does not require setting the program apart from the rest of instruction that takes place in the schools. Rather, the art program that presents art as a discipline with a regular sequence of instruction can be managed along with the rest of the subjects. When art is introduced with this kind of rationale, administrators and school board members can do more than offer moral support: they can establish such a program in the knowledge that it will provide evidence of the increasing sophistication of the students they are responsible for.

In order for a discipline-based art program to succeed, such a view must also be accepted by teachers and principals. They must see the possibility of accomplishing the kind of sophisticated understanding that discipline-based art education endorses within the resources that they have available. This means that the written art curriculum must be complete enough for them to use without undue effort. The teachers and principals must undertake staff development sufficient to introduce and sustain their efforts to provide their charges with a solid education in art.

The attention to systematic instruction with time requirements and attention to outcomes are sixth and seventh distinguishing features of instruction within a discipline-based art program. Discipline-based instruction teaches both the skills of attending to art and the skills of expression. It is referenced to a written curriculum, evolving from a naive understanding of art to a sophisticated one, with tasks appropriate for students' mental and physical maturity that are presented in order from simple to complex. Discipline-based instruction also reflects balanced attention to all four components of the discipline of art, which reinforce one another as they are taught concurrently.

DISCIPLINE-BASED ART EDUCATION: NEW DIMENSIONS TO THE DISCIPLINED STUDY OF ART

As I have presented various dimensions of a discipline-based approach to art education, seven defining properties have emerged that illustrate its distinctive character. The way this image works in the larger field of education is my next concern. I believe that there is growing acceptance of discipline-based art education by administrators, school board members, and parents in a way that builds a solid foundation for art in the elementary curriculum.

In teaching art according to discipline-based principles, everything done is referenced to art. There is content (information, concepts, and techniques) that can be assessed and for which teachers can be accountable. This attention to subject matter answers those critics of art education who maintain that art education has little to do with art. In response, it is easy to point to the knowledge and skills that students are acquiring. When justifications for art education are made in terms of increasing competency rather than enjoyment, school people and parents look at art as a legitimate subject of instruction.

Referencing the discipline-based approach to a continuum of increasing sophistication as its primary means of sequencing instruction demonstrates how the instruction offered leads to an understanding of art. While there is recognition of the charm and naive power of the work of children, distinctions are drawn between these beginning efforts and the works of mature artists, and between untutored artworks of children and those produced under instruction. What the children produce in the course of discipline-based study are exemplars of concepts learned, in addition to being creative works seen as expressive efforts. When students' artworks are presented as accomplishments that reflect the results of instruction, this characteristic of discipline-based instruction appears as a new dimension to art education.

It follows logically that this discipline-based curriculum structure can apply to education across the arts. The components of the visual arts, as exhibited in the roles of aesthetician, artist, historian, and critic, also function in dance, drama, literature, and music. Concepts like style, or cultural and historical context, can begin to characterize discipline-based education in all of the arts. Prescribing one rubric for the arts in general schooling has a parallel in science education. As science education encompasses those several disciplines that systematize our knowledge about facts in the physical world, so the arts, when taught as interconnected disciplines, can bring about a coherent understanding of the diverse expressive forms that delineate imagination.

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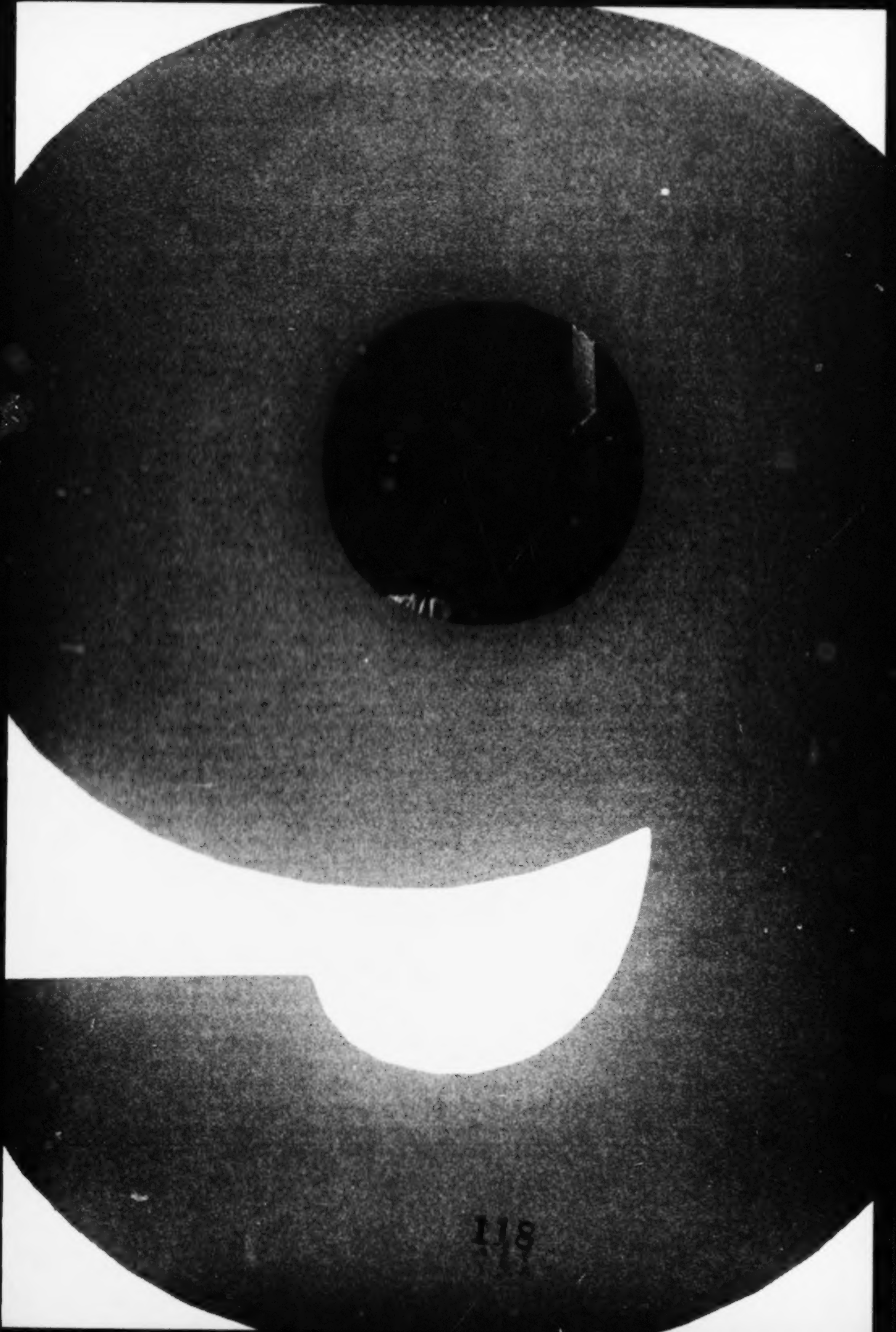

THE CONTRIBUTIONS OF AESTHETICS (1985)

MARGARET P. BATTIN

EDITOR'S NOTE:

One of the most provocative aspects of discipline-based art education is its claim to involve aesthetics as a source of content for curriculum even in the elementary grades. To some art educators the prospect of teaching philosophical and abstract aesthetics to school children seems unfeasible if not also unwise. In fact, as Margaret Battin points out in her paper, given at a 1985 conference on the rationale for discipline-based art education, aesthetics' heady metaphysical, ontological, and epistemological questions about the nature of art and how it is valued are not usually of much concern to the average art viewer or even to many practising artists. Yet she maintains that even young children can practice forms of aesthetic inquiry, by creating puzzles and games which challenge them to think about what they see and perhaps try and suggest why visual forms are as they are. Battin uses a case study approach to describe a simple interaction in which children are asked to formulate answers to what is in fact an aesthetic conundrum. When the student explores the issues raised by the question he or she "is doing precisely what full-grown, adult aestheticians with Ph.D.s and university appointments do." Battin also shows how the problem might be elaborated for older or more sophisticated students. In putting forth an entirely realistic and feasible prospect for aesthetics to be included as a source of content in DBAE Battin has faced head-on one of the thorniest challenges which has been faced by advocates of the new paradigm. Margaret Battin is Associate Professor of Philosophy at the University of Utah.

SOURCE: "What Can Aesthetics Contribute to a Young Person's Ability to Understand and Value Art?" Paper delivered at the *Getty Seminar on the Discipline-Based Art Education Monograph,* Scottsdale, Arizona, November 1985.

The most tempting answer to the question posed as the topic for these remarks -- "what can aesthetics contribute to a young person's ability to understand and value art?" -- is "nothing", or, at least, "embarrassingly little". Aesthetics, after all, is a field of *philosophy*, and hence a field dedicated to the analysis of abstract, foundational questions rarely raised in everyday life. The concerns of aesthetics include metaphysical questions about the ontology of art, epistemological questions about valuational judgments in art, and ethical questions about the intersection of aesthetic and other values. But, as we all know, you can live your life, and you can furthermore enjoy and contribute to the arts, without any formal examination of questions like these. It is hardly necessary to initiate oneself in the arcane disputes of aesthetics to view an exhibit, enjoy a recital, paint a canvas, or compose poetry. Indeed, most artlovers and practising artists have comparably little acquaintance with the formal discipline of aesthetics, and most show little interest in acquiring it. But if these things are true for adults, they may seem to be even more true for children, whose skills in the appreciation and production of the arts are only beginning to develop.

Furthermore, not only do children seem to have little immediate appreciation for the kinds of abstract discussions aestheticians indulge in, if they can understand these discussions at all, but they display remarkably little tolerance for adult pedantry. To attempt to wedge aesthetics into the already congested curriculum of the ordinary elementary or high school might seem to provide kids with one more reason for disenchantment with the educational world. Indeed, to impose the study of aesthetics upon children whose opportunities for seeing and making art are already limited might seem gratuitously cruel.

But there is a way to introduce aesthetic inquiry to children in a form that avoids these difficulties. While children dislike pedantry, they do like puzzles and problems, especially ones that make them think, and they are perfectly willing to think about puzzles about art. Here's one:

> Al Meinbart paints a portrait of art dealer Daffodil Glurt. The resulting canvas is a single solid color, chartreuse. Meinbart hangs the canvas in the Museum of Modern Art, labelled, "Portrait of Daffodil Glurt". Daffodil is not amused. But has she actually been insulted?

Now the sly thing about a puzzle-case like this, of course, is that the puzzles in it are all aesthetic ones. Has Daffodil Glurt actually been insulted by Meinbart's all-chartreuse portrait? If so, how? The answer depends in part on whether nonobjective art can make assertions (e.g., "Daffodil Glurt is a prissy, sour woman") or not, and if so, how we can know what these assertions are. It may seem that a solid color patch cannot portray or say anything. On the other hand, if it can say something, for instance that Daffodil is prissy and sour, why couldn't it equally well say that she is a woman with the bursting energies of early spring, like yellow-green forsythia buds just as they break into bloom. Or that she has the intoxicating pungent sweetness of a certain liqueur. And so on. Children are wizards at inventing things a solid patch of chartreuse might say, but in doing so they also see that it is difficult to say which one is right, or for that matter whether a solid patch of chartreuse says anything at all. At best, they may say, viewers may have varying emotional reactions to the alleged portrait, depending on whether they like the color chartreuse and how their moods are running that day, but these have nothing to do with any alleged claim about Daffodil Glurt that the artist might have made.

When a child explores these issues, he is doing precisely what full-grown, adult aestheticians with Ph.D.s. and university appointments do, although of course full-grown aestheticians for the most part do it with an elaborate conceptual apparatus of abstract terminology. But the issues are the same: is art assertoric in character? What truthvalue can be assigned nonverbal utterances? Are nonverbal presentations like paintings *utterances* at all? What characteristics must a work have to count as a *portrait?* To what degree are the aesthetic characteristics of a work a function of the perceptual and conceptual characteristics of the viewer? (This is the old "is beauty in the eye of the beholder?" issue.) Are there objective meaning-correlates for at least certain kinds of visual perceptions? What about the semiotic functions of art? What limits are there to the expressions of artists, or does the value of art override other considerations of social rights and utilities? And so on. Both children, at least with the help of a stimulating teacher, and full-grown aestheticians can extend the range of questions provoked by this simple puzzle-case nearly indefinitely, though children of course do it with a less ornate vocabulary and a lucky innocence of the academic literature.

Even quite young children are sensitive to aesthetic issues, though the puzzle-cases which elicit them must be revised to interest younger minds. A second-grader, for instance, may have little antecedent interest in professional artists or art dealers, and never have heard of the Museum of Modern Art, but will respond to a case put like this:

> One day your teacher says she's going to draw a picture of you. She takes a sheet of paper and covers the whole thing with chartreuse crayon, you know, that yukky yellow-green color,

> and then she tacks it up on the board saying, "This is a picture of Billy G." Would you be mad?

On the other hand, very much older children, including college students and professors, often find such issues compelling when cast in the language of rights and obligations, or as issues at law:

> Al Meinbart paints the solid-chartreuse portrait of Daffodil Glurt and hangs it in the Museum of Modern Art. Have Daffodil's rights been violated? Ought she be able to sue for defamation of character? For violation of contract in sitting for a *portrait*?

Both children and adults also respond to actual cases, such as the real one on which the Daffodil case is based:

> In 1957, the abstract expressionist painter Ad Reinhardt painted a portrait of Paris art dealer Iris Clert. The portrait is black on black, and it is titled "Portrait of Iris Clert." Clert was flattered. Should she have been?

But in all these versions of the problem, the underlying questions are the same: what can a picture say, and what features must it have in order to say something? How can we tell what a picture says? Does a portrait have to look like -- even slightly like -- the person it's a portrait of? What limits are there, if any, to what art may say? And so on. These questions, like the general questions of aesthetics -- what is art? How can we tell good art from bad art? What is the function or purpose of art? What is the value of art for society? and so on -- are all questions which can be posed in a way that is engaging for children as well as adults. Of course, aesthetics as a discipline is often a good deal more successful in posing questions than in reaching answers, and the child's simple world may be disturbed by leading him to ask questions he cannot answer, but this discomfort is part of what we consider genuine education. After all, it is just this sort of questioning which may, ultimately, have profound effect on the way in which an adult person views, creates, and values art.

Prospects for the Future

ART CRITICISM AS WRITING AS WELL AS TALKING (1986)

BRENT WILSON

EDITOR'S NOTE:
Empirical research over the last twenty years in the field of art criticism has focused upon what students write as well as what they verbalize about their perceptions of visual phenomena. Brent Wilson has been one of the leading investigators in this area, and in this paper delivered at a 1986 conference he reviews the "realities" garnered from his long and sustained examination of the topic. He reports the sobering finding that students' abilities to write insightfully and sensitively about art is simply not positively affected by art instruction which lacks an art criticism component or perspective. When students are provided adequate critical models or with instruction in writing and art criticism they perform consistently well. This supports the notion in discipline-based art education that a critical eye is not an automatic consequence of most art instruction, and that the discipline of art criticism needs to be addressed. In looking at the prospects that such attention can be built into art programs, Wilson lays out some important questions and issues that will have to be resolved. He is especially concerned that an entire infrastructure of support for the teaching of art criticism in the schools be developed, including good models of critical writing and the appropriate preparation of teachers who cannot be assumed to have the requisite skills. Brent Wilson is Professor of Art at the Pennsylvania State University.

SOURCE: "Art Criticism in the Schools: Some Ridiculous Realities and Some Sublime Prospects," in *Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism*, Evan J. Kern, editor, Harrisburg, Pa.: State Department of Education, 1986, pp.53-69.

Just what is art criticism? What is it for? What educational ends might it serve? How is it properly practiced? Is it even possible for kids to be critics? Do art teachers know how to teach art criticism? Are art teachers themselves even capable of writing a sensitive and insightful piece of art criticism? Does an art teacher have to practice art criticism in order to teach art criticism? How can art criticism best be taught? What is the current state of art criticism instruction in the schools?

CONCEPTIONS OF CRITICISM

To have an art criticism program in the schools of America is not an end in itself. Rather it is a means to an end, and as far as I am concerned the end, the one great goal for art education is *that our students learn to sensitively and insightfully interpret the meanings of important works of art*. Of course the goal behind the goal is knowledge. When knowingly worked (so that their meanings are unpacked) important works of art yield unique artistic/aesthetic knowledge of worlds-past, worlds-present, and worlds-future: they yield knowledge of the self and others, of what is to be desired and what is to be disdained. If properly sought and used, this knowledge can be translated into power, advantage, the *summum bonum* -- the greatest good -- the good life, the good individual, the good society.

There are lots of ways to unpack the meanings of works of art. Works of art can be unpacked through a studio recreation of their meanings, their themes, their ideas, their expressive characters. The meanings of works of art can be unpacked through research -- through inquiry into the historical and social contexts in which they were created, their roles, functions, and purposes, their antecedents and consequences. And works of art can be unpacked through a critical co-creation of their meanings. And I would like to say at this point that it is possible to have a comprehensive interpretative-based art program that is centered almost entirely upon any one of the three inquiry modes -- studio recreation, art historical research, or critical co-creation.

Any reasonable program of art criticism in the schools ought to have as its model the things that art critics do. And what are these things? An art critic is like a well-informed, stimulating guide, leading willing travelers through the diverse but exciting pathways of art. Through his or her writing, the critic uses words to point to the features that less experienced travelers might overlook. What the artist creates, the critic co-creates through the medium of verbal language. The language of the art critic is aesthetically, socially, and art historically informed, understanding, insightful, and, I believe, at its best when it has at least some of the aesthetic features of the art it seeks to co-create. It is best when it is expressive, poetic, metaphorical, and analogical. And for those who might say, "But don't art historians also use language to inform us about art,?" the answer is, "Yes, of course." But critics frequently write about art produced so recently that historians have hardly begun their study of it. And as they write about specific works of art, critics may show much less concern than historians do for the time, place, antecedents and consequences, and circumstances that surrounded the creation of the work of art. In fact some critics like to approach art almost as if the works were new acquaintances about whom the critics have the opportunity to become familiar by asking questions. The works of art in turn "disclose" answers to the critics' questions in the ways that they are best able -- by "showing themselves" to have "these features," "these characteristics," "these qualities," "these merits," "these meanings."

Art criticism in its ideal and most useful form is an *individual* act of *writing* about a work of art or a group of works of art. This individual co-creation of a work that parallels the original may be aided by classroom communal critique sessions, but in the end forming a piece of criticism is like forming a work of art. The language of criticism should be written so that the words that are co-creations to the work of art may be carefully placed and replaced until the desired aesthetic meaning is achieved.

If we were to search our school art programs, I think that we would discover that the kind of art criticism that I have just outlined is rare to the point of non-existence. Let me characterize the current state of art criticism in the schools today, and then speculate about the conditions that would have to prevail before even a minimal program of criticism might be established in the schools of Pennsylvania and the nation.

THE CRITICISM WE HAVE

In art education we have the habit of transforming the new things that we try to do into the old things that we are already doing. Consequently, when the term art criticism is mentioned many art teachers may immediately conjure up an image of those critique sessions where students' studio products are either praised or pulled apart by all participants. Or art criticism might be seen as those relatively infrequent times when the art teacher leads a group of students through an oral process of description, analysis, interpretation, and judgment of a reproduction of a work of art. And now we are hearing of another variant of the communal process called "aesthetic scanning" in which individuals in a group look for and call out the names of features of the work. Moreover, art teachers -- not to mention the students -- are generally incapable of providing an adequate definition of the criteria for making aesthetic judgments -- other than to say "the elements and principles of design" which are, of course, totally inadequate as aesthetic-judgmental criteria.

Why is it that I talk so disparagingly about the state of critical affairs in art education? Many of my views are based on solid evidence. For what now seems a very long time I have studied art criticism in the schools.

For over 22 years I have believed that art criticism in the schools should be an act of writing, and during that time I have conducted a series of studies of the processes and products of writing about works of art. (Sometimes I conducted these studies by myself, sometimes with students and colleagues, and they were also conducted for the National Assessment of Educational Progress.) Inasmuch as I think that their findings will inform our thinking about the current critical craze, I would like to review these researches.

THE RELATIONSHIP OF STUDIO ART TO CRITICAL WRITING

Twenty years ago I asked the question, "What effect does the typical school art program have on the way students write about works of art?" (Wilson 1966a). To students in the Salt Lake City Schools and at the University of Utah, I presented color slides of 34 20th century paintings to groups of general 5th, 7th, 9th, and 11th grade students, students with one and three years of high school art, advanced placement English students, and senior-year university art majors. Subjects within these groups were asked to write individually about each of the 34 paintings. The contents of their descriptions, analyses, interpretations, and judgments were analyzed through the use of 28 response classifications -- responses to media, technical, sensory, formal, subject matter, expressive, stylistic, and contextual features of the work, and classifications of response modes such as relational analytical, synthetic, anecdotal, and judgmental modes.

Upon analyzing 16,422 responses to paintings in light of 28 classification categories I found that there were hardly any changes in critical writing about works of art between the 5th and the 11th grades (even though the students received a minimum of four semesters of art instruction between these grades). In almost every instance (over 80% of the time) the focus of attention was upon the literal features of the paintings -- even when the paintings were non-objective. Median scores for classifications such as evaluation, relational analysis, line materials and techniques, emotional aspects, style, and historical context were zero for all groups between the 5th and the 11th grades. Only at the 11th grade did symbolism become a factor -- commenting upon symbolism between 1 and 4 times placed students within the 50th percentile. Attention to mood and expressive qualities of works of art was only slightly higher (median scores for the 11th grade subjects was 8 points out of a total possible of 102.)

Students who had elected to take high school art for one or three years did have different response patterns from those of students in the general groups; they attended more frequently to the sensory, formal and technical features of the works. It was, however, only the advance placement English students -- the ones who were experienced in both writing and interpretation -- who dealt to any marked degree with symbolic meanings and used expressive language to characterize the paintings. But for the typical student the typical school art program seemed not to make any difference to their art critical behaviors.

In a follow-up study (Wilson, 1972) I sought to determine the relationship between years of high school art instruction and art critical abilities. It was found that although there were significant differences in the ability to write about art between high school students who have taken art classes and those who have not, there were few significant differences between first-year high school art students and third-year high school art students. In short, the differences in critical responses between art and non-art students might have been the result of selection factors rather than the education that the students received in their art classes.

These findings from these initial studies (drawn from small samples of students) have been confirmed through data from the National Assessment of Educational Progress in Art (1978 and 1981). (You will recall that there have been two National Assessments in Art in which a stratified national sample of approximately 2,500 9- 13- and 17-year-old students were asked to respond to a series of exercises relating to the objectives of art education.) Some of the National Assessment exercises related directly to art criticism.

ANALYSIS OF THE QUALITIES OF TWO PAINTINGS

Students ages 9, 13, and 17 were given two postcard sized reproductions of paintings of flowers. One painting was late 19th century work by Monticelli which was heavily impastoed, brilliantly colored, and semi-abstract; the other painting, a Dutch 17th century work by Bollinger, contained highly delineated flowers, smoothly painted in subdued colors (National Assessment of Educational Progress, 1981). Students were asked to: "Look at the two paintings... They were painted in very different ways. Give three ways Painting A was painted differently from Painting B." An acceptable response to the task was considered to be mention of three features such as the modal character; style; sensory elements such as line, texture, or shape; media and technique; or a series of three relational analyses of the formal and expressive elements of the two works. Only 7% of the 9-year-old students, 21% of the 13-year-old students, and 30% of the 17-year-old students could successfully respond to the task. The results are even more disappointing for students who have elected to take from four to six art classes during their secondary school years. These students who received the greatest amount of art instruction performed at the very same level as all other 17-year-old students in the country. I have speculated that art instruction has little effect upon the way students respond to works of art. It could be argued that the differences that occurred between the 9- and 17-year-old students are the result of maturational factors.

TWO STUDIES OF STUDENTS' CRITICAL JUDGMENTAL RESPONSES

There are two important National Assessment exercises relating to the writing of critical judgments.

Judging Picasso's Drawings of Horses. Students in the three age groups (9, 13, and 17) were asked to indicate which one of two of Picasso's drawings of horses (both were preliminary studies for the mural, "Guernica") they thought to be the better work of art. Once they had made their choice they were asked to give reasons for judging one work to be better than the other. Less than 2% of the 9-year-old students, 5% of the 13-year-old students, and 11% of the 17-year-old students gave a single reason based upon the interrelationship of elements of the drawings or upon the unity of the components of the works. The students were, however, considerably more successful in pointing to either the presence of absence of a feeling or mood in one or the other of the works. Nearly one-fifth of the 9-year-olds, one-third of the 13-year-olds, and 44% of the 17-year-olds employed this judgmental criterion. But by far the most highly used judgmental criterion employed by all three age groups was the totally unacceptable one relating to how real or unreal the horses looked. And again the students with the greatest amount of art instruction performed no more successfully on the exercise than the national sample of 17-year-old students.

Making Judgments About An Advertising Design. In a National Assessment exercise that has not yet been released, students were asked to make a judgment about an advertising design that was considered to be decidedly inferior, incoherent, disorganized, and insipid. (The advertisement featured a lumpy grouping of three saccharine drawings of females with large eyes and plump lips -- wearing wigs one supposes -- the lettering scattered at oblique angles around the page. It was a paste-up job that appeared to have been executed after the elements had been squeezed into position.)

Students thought the design to be quite good. Even at age 17, 23% of the students judged the design to be very good, 67% thought it was OK, and only 10% judged it to be not good at all. "Well," the defender of our students might say, "they were reluctant to make negative judgments about anything." Such is not the case. Over 41% of the same 17-year-old students judged a painting by Paul Klee to be "not good at all," and 73% said one of de Kooning's portraits, ("Queen of Hearts", c. 1943) was "not good at all." What criteria do our students appear to employ when they judge works of art? If art is sweet and familiar, then it is good; if it is a bit abrasive and unfamiliar then it is bad.

I could go on to cite evidence from at least a dozen other studies of art judgmental and critical behavior that I have had a hand in conducting. I won't bore you with the details, but the pattern is essentially the same as the one that emerges from the studies I have just described.

Although none of the studies that I have cited sought to explain why our students' art critical behaviors are so underdeveloped, anyone familiar with the typical art teaching practices in the United States would know that only a few teachers actually present a coherent program of art criticism to their students. We might conclude that either teachers don't see much value in art criticism or that they don't know how to teach it, or perhaps it is both of the above. In fact there is some evidence that art teachers do not possess the ability to perform some of the rudimentary aspects of art criticism.

A STUDY OF ART TEACHERS' ART CRITICAL ABILITIES.

If students' art critical abilities are not as we would like them to be, then might we question how well prepared art teachers are to provide critical models for their students? I conducted a study (Wilson, 1970) in which I compared art teachers' patterns of writing about Picasso's "Guernica" to historians' and critics' writing about the same work. In effect I was asking, "Do art teachers have the necessary language skills needed to assist their students in writing insightfully about works of art?" The art teachers tended to write about isolated design elements and the work's literal features, while the art historians and critics wrote about the social and historical context of the work, its style, and the meanings of its symbols. I concluded that there were important aspects about the work that art teachers seemed unprepared to write about. It is possible, I think, to infer that these teachers would be incapable of directing their students' attention to at least some of the important elements of "Guernica."

Upon looking at the unfortunate state of affairs in art criticism in the schools and the sorry state of teachers' art critical abilities, the next question to be asked was, "Is it possible to change the way children write about art?" In other words, is it even possible for children to function as art critics?

STUDENTS BECOME INSIGHTFUL CRITICS OF "GUERNICA"

To answer the question a program of instruction was developed for 5th and 6th grade students (Wilson, 1966b). The curricular unit was based upon a rewriting of Arnheim's book, *Picasso's Guernica: the Genesis of a Painting* (Arnheim, 1962). For 12-weeks students read about, discussed, evaluated, and wrote about *Guernica* and Picasso's working drawings for the painting. The essential feature of the program was that students were provided with a systematic set of writings about the work. After reading a piece of critical writing the students were expected to respond in kind. It should be added that they also engaged in studio activities related to the ideas found in the painting. At the end of 12 weeks the students responded significantly higher on 20 of 28 language categories relating to art criticism. Control group students who received regular art instruction remained the same. In effect, during a 12-week period. 5th and 6th grade students learned to respond to works of art more fully and broadly than students who had taken three years of high school art.

It is worth noting that Eisner, McFee, and Lewis et al have used the data from this study to confirm the prevalent belief that art education makes a difference in the way students experience art. But such a conclusion is unwarranted. The usual art education does not seem to make a difference; only special programs designed to alter patterns of critical writing have been shown to have this effect, and there are few if any programs with the coherence of the Guernica project being used in schools today.

TWO STUDIES OF WRITING FROM CRITICAL MODELS

Art criticism instructional procedures different from those used in the "Guernica" project have also been developed. Two of my students have studied the effect of distinctive critical models on the writing of students. Each provides an important lesson.

Critical Analysis or Critical Synthesis: Which Would You Prefer? While a graduate student at the University of Iowa, Merwin Hart (1970) devised two sets of critical writings, one that followed Pepper's (1945) organistic mode of criticism (the analysis of elements of a work of art to determine its overall unity), and one that followed Pepper's contextualism (the synthesized characterization of the pervasive qualities of a work of art -- its vividness, intensity, and unique "flavor.") Using the same works of art, and working from a carefully prepared script so that his language would remain either organistically or contextualistically pure, one group of junior high school students was provided with a steady diet of organistic critical writing, and another group, a diet of contextual criticism. After Hart presented his students with one or the other ideologically "pure" critical models, they were asked to write about a second work of art by the same artist. Thus it was possible, over the course of eight writing sessions, to monitor the process by which Hart's students became organicists or contextualists. The content analysis of his students' post-test scores confirmed the fact that they had quite thoroughly absorbed the critical model with which they had been presented.

Modeling Walter Pater. Cindy Irace (Reference note) is currently analyzing the data from an experimental study in which she has shown (to first-, third-, and fifth-grade students) the "Mona Lisa" and provided either (a) Walter Pater's writing about "Mona Lisa" alone without an explication of his metaphoric/oppositional style; (b) both his writing and an explication of his style; or (c) an explication of his style without his writing. Using the method outlined by M. Wilson (1986), Irace has asked students to write about de Kooning's "Woman I." You have already heard how thoroughly and quickly one fourth-grade student absorbed Pater's style. And even Irace's first-grade students have shown that they are able to adopt aspects from Pater's poetic style of writing.

The conclusion is simple: when encouraged to read critical writing and, following their reading, to model the writing, students learn to write -- although superficially -- as art critics. With neither critical models nor encouragement to write critically, students do not learn to write in the manner of critics.

THE RESULTS OF A COMPREHENSIVE DISTRICT WIDE PROGRAM OF ART CRITICISM

Each of the studies of the teaching of art criticism has been limited to a few weeks of instructional time. Consequently, we have no information regarding whether the effects of these isolated experimental art criticism programs faded when art criticism was no longer taught; nor do we know what the effects of consistent long-term art criticism programs (such as the ones I have described) might be. There is one study that provides information regarding the effect of a long term program of art criticism, even though the brand of criticism taught should hardly be graced by the name.

In a study conducted for the J. Paul Getty Trust, I reported on the process of art education in the Virginia Beach Schools (Wilson, 1985). The Virginia Beach art curriculum specifies that the "critical evaluation of art" is to be one of its five major components. I indicated in my report that the specification of art critical objectives was far more specific than the procedures for teaching criticism. (In practice art criticism involved group descriptions and analyses of the features of works of art -- frequently based upon the practice of searching for the elements and principles of design.) Nevertheless, since the school system had developed the expectation that teachers teach according to the curriculum guide (and there were extensive and complex supervisory, administrative, curriculum review, curriculum development, and curriculum implementation procedures for assuring that whatever went into the curriculum guides also went into practice), and since the art criticism practices were relatively consistent throughout the K-12 program, it was possible to study the effects of a long-term art criticism program.

I asked 145 students representing various instructional levels to judge and justify their judgments of Chagall's "I and My Village." As a group the Virginia Beach students did very well in writing critically about the painting. As a group 55% of the Virginia Beach students commented on the design, compositional, and structural features of the painting. This is four to five times the frequency found in the National Assessment data already cited. Nearly three-fourths of the students noted specific relationships among aspects of the painting. (Remember that only about 10% of the 17-year-old student sample used similar criteria when judging Picasso's drawings.) A very high percentage of the Virginia Beach students (81%) commented on the sensory qualities of the painting. At best only about one-third of the National Assessment samples responded to similar features. Even in the area of interpreting the meanings of works of art, an aspect of criticism that seemed not to be highly developed in Virginia Beach, between 34% and 60% made comments relating to the meaning of the painting. The conclusion: a consistent albeit conceptually incoherent criticism program is several times more effective than the typical art program.

BUILDING A PROGRAM OF ART CRITICISM IN THE SCHOOLS

I am fond of generalizing beyond my data -- in fact I think that such generalizations are necessary. The studies I have reported have illuminated the current state of criticism in the schools. They have indicated (1) that students' abilities to write insightfully and sensitively about art have generally not been positively affected by art instruction (usually because art criticism is seldom an instructional topic); (2) that art teachers themselves have narrow views of the structure of art criticism; (3) that art teachers frequently appear to be unable to provide adequate critical models for their students--they are unable to do those things that they are asked to teach their students to do; and (4) that students can make enormous leaps in their art critical writing when provided with adequate critical models, or with consistent instruction in criticism.

But just how likely is it that we will have philosophically enlightened, consistent, and comprehensive art criticism programs in our schools? The development and implementation of an adequate program of art criticism would require drastic changes in art education. It would require making some difficult decisions regarding why art is taught; it would require a radical shift in art teaching practices and in the sources for curriculum content. My overview of some of these difficult decisions has been informed by the research on criticism that I have conducted.

First, art criticism is only a means to a larger art educational end. I have posited that the larger goal is the sensitive and insightful interpretation of the meaning of important works of art. But what important works of art? We will have to decide which works of art are most worth interpreting. Are the "world famous" works necessarily the carriers of the most important meanings? Should we decide upon the important meanings that we wish our students to learn from art and then search out the works which best reveal these meanings? To follow either approach is to become involved in making important ethical, moral, and ideological decisions about the ideas from art that we wish our students to learn. We have not yet begun to address this problem.

Second, what are we willing to sacrifice in order to have an adequate program of art criticism in the schools? Are we willing to give up studio time to gain time to write about works of art? Will art teachers easily accept the notion that part of their job is to spend time grading critical essays about works of art? (Of course we don't have to do the whole job by ourselves. We ought to convince our colleagues in the elementary classrooms and the secondary school English classes that works of art provide some of the most exciting materials about which to write.)

Third, are we willing to relinquish the notion that every art teacher can independently devise a lucid and coherent art criticism program. I think that they cannot! In addition to meeting their hundred-plus students a day, art teachers cannot be expected to create-from-scratch the comprehensive art criticism programs that the so-called experts have yet to create. As M. Wilson (1985) has pointed out, we do have a theory-into-practice problem. If we are to have adequate art criticism programs in the schools, we will have to develop consortia that will bring together the best theoreticians and practitioners to devise model programs. And as we all know, the problems of implementation are enormous. Change mandated from above seldom takes. I am convinced, however, that if both the Commonwealth and local school districts mandated that art criticism be taught, and if art teachers had a variety of exciting model critical programs from which to choose, then they would indeed use them.

My fourth point is closely related to the third; are we willing to accept the idea that critical models are necessary? -- that students cannot be expected to write good criticism if they don't have any way of learning what good criticism is. And I might add that the identification of useful critical models is not easy. Frequently art criticism is written at a level that university students have difficulty understanding. What art criticism are we to have public school students read? We may have to encourage and support the writing of special kinds of criticism directed specifically toward young people. If we do decide to encourage a new genre of critical writing for our students to read, then that writing should, I think, be modeled after or adapted from the writings of our best critics. Whatever its source, the criticism that our students read must not be condescending, and it must be literate.

Fifth, do we realize that prospective art teachers need to acquire, at the very least, rudimentary critical skills of their own? And do we realize that interpreting and writing about the meanings of works of art requires an education at least as rigorous and perhaps as extensive as the one that we now require for the studio aspects of art education? Courses in art criticism are not typically taught in universities and colleges. Are such courses to be added to the curriculum? Who will teach them? Do we reduce the number of studio requirements in order to add criticism requirements?

Sixth, and perhaps most importantly, do we realize how difficult it is to achieve any kind of significant change in the way art is taught in the schools? Our field is one in which there is an extremely low level of professionalization. Only a small percentage of art teachers belong to the professional organizations, receive and read the professional literature, attend conferences, or contribute to the development of ideas within the field; and few teachers have or seek out opportunities for professional discussions with colleagues. Many art teachers are isolated and their teaching is not supervised by a professional art educator. In short, most art teachers are probably only vaguely aware that there is a "disciplined-based" parade in art education. And even if they know of it, they are not clamoring to get on the criticism bandwagon. After all, isn't it human nature to stick with the easy, comfortable, familiar practices, to reject the difficult and unfamiliar? How is change to be implemented in a field?

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TEACHING AESTHETICS K-12

(1986)

MARY ERICKSON

EDITOR'S NOTE:
At least two conferences in the last year have focused on the issue of teaching aesthetics (Pennsylvania and Maryland) in part because it appears to be one of the more controversial or more problematical aspects of discipline-based art education. Mary Erickson systematically reviews the issues by first clarifying what it means to teach aesthetics and then taking up the key question of the feasibility of including the discipline in elementary and secondary grades. She also examines various methods that have been developed for teaching philosophy and/or aesthetics in schools, and concludes that in order to succeed an aesthetics component must "be integrated with other major areas in the balanced art curriculum." Erickson has advanced this prospect by outlining specific learning content for a K-12 aesthetics curriculum, as well as the considerable job to be done in preparing teachers for the kind of dialogue and problem-solving appropriate to aesthetics. One of the deficiencies to which the field of art education must address itself is the provision of suitable model curricula, support material, and methods for teaching. As she puts it, teachers "need basic training, top-of-the-line equipment, and an unbroken supply line." Mary Erickson is Professor of Art at Kutztown State University in Pennsylvania.

SOURCE: "Is Teaching Aesthetics a Reasonable Goal for K-12 Art Education?" in *Pennsylvania's Symposium on Art Education, Aesthetics, and Art Criticism,* Evan J. Kern, editor, Harrisburg, PA.: State Department of Education, 1986, pp. 37-51.

In order to answer the question which is the title of this paper one must answer at least two prior questions. What does it mean to teach "aesthetics?" and What counts as a "reasonable" goal for art education? Some art educators have been interested in aesthetic education for at least two decades. However, when Dwaine Greer (1984) coined the phrase "discipline-based art education" which specifies that content of art instruction be based in the four disciplines of studio, criticism, history, and aesthetics and when the Getty Center for Education in the Arts adopted the term (1985), art educators focussed their attention much more directly on "teaching aesthetics." It is my intention in this paper to clarify some of the present confusion about what teaching aesthetics might mean and to outline the choices which art educators make as they operationally define the teaching of aesthetics. I shall next consider how one might reasonably choose among alternative definitions of teaching aesthetics. Then, working with one alternative, I shall attempt to determine whether this alternative is "reasonable," that is to say "feasible," for K-12 art education.

WHAT DOES IT MEAN TO TEACH AESTHETICS?

The many answers which might be offered in response to this question can be roughly grouped into two categories: those most closely associated with the domain called "aesthetic education," and those most closely associated with the philosophical domain called "aesthetics." Jon Sharer has characterized this difference as "aesthetic" used as an adjective and "aesthetics" used as a noun (Sharer, 1986). He notes that Greer's conception of discipline-based art education is rooted in the writings of Harry Broudy who recommends an approach to understanding art called "aesthetic scanning" (Broudy, 1972). However "aesthetic (the adjective) scanning" with its basis in *empirical* inquiry is quite different from "aesthetics" (the noun) which is traditionally considered a *philosophical* mode of inquiry. Greer states that the "content, concepts and procedures and modes of inquiry" which form the basis for discipline-based art education should "refer to ... the manner of thinking and acting generally ascribed to the prototypical *aesthetician,* artist, art historian, and art critic" (underlining mine) (p. 214). As Greer elaborates, he focusses less on the mode of inquiry of the aesthetician and more on aesthetic appreciation and aesthetic experience (p. 214).

In his 1984 article Greer states that "there has been and will continue to be ongoing evolution of the principles embodied in discipline-based art education in the field at large" (p. 213) and he is right. Margaret DiBlasio has done that in her article entitled "Continuing the Translation: Further Delineation of the DBAE

Format" (1985). She focusses particularly on what she calls the "aesthetic domain" and within the domain identifies two aspects. The first aspect is "a framework for developing aesthetic sensitivity." DiBlasio advocates Broudy's aesthetic scanning as that framework. This aspect of the aesthetic domain seems clearly to be a case of aesthetic (the adjective) education. DiBlasio goes on to extend the aesthetic domain with "a second aspect of aesthetic inquiry" which focusses on building "a provisional description of art." She then advocates an instructional process, based on the philosophical techniques of conceptual analysis, which leads students to a more sophisticated concept of art. With this proposal DiBlasio extends the discipline-based concept of teaching aesthetics to include not only content associated with aesthetic (the adjective) education but also aesthetics (the noun). It should be noted that DiBlasio's discussion of aesthetics is limited to the issue of defining art, which is but one of several pivotal issues in aesthetics.

IS AESTHETIC EDUCATION "TEACHING AESTHETICS?"

Although I have proposed that definitions for teaching aesthetics can be roughly categorized as either associated with aesthetic (the adjective) education or with aesthetics (the noun), there are many different positions within and between these categories. Definitions of aesthetic education are most diverse. I shall identify two. Aesthetic education (sense #1) is instruction in the arts with a central focus on aesthetic experience. Here's how Stanley Madeja and Sheila Onuska defined aesthetic education in 1977:

> Aesthetic education is not a course in aesthetics for children. Aesthetics, the philosophy of aesthetic phenomena, is taught primarily in universities as a branch of philosophy and is not directly related to the education of the child.
>
> Aesthetic education is an area of study that includes the full range of aesthetic phenomena, encompassing all the arts yet different from any of them taken either separately or in combination. Aesthetic education takes in aesthetic experience itself, ... the process by which an aesthetic product is produced, ... the object or event, ... and the historical and cultural tradition within which it is produced ... (p. 5)

So defined, aesthetic education takes in virtually all of what is usually considered to be art education, music education, dance education, theatre education, and perhaps literature education, and adds the focus on aesthetic experience. This broad sense of aesthetic education can and has been eloquently justified for public education. A perusal of nineteen years of back issues of *The Journal of Aesthetic Education* will provide many sound arguments for inclusion of aesthetic education (sense #1) in the K-12 curriculum. However, I fail to see how this broad, multi-arts definition of aesthetic education can be maintained as a goal for K-12 art (with no "s") instruction. My university has offered a concentration in aesthetic education to its art education majors for ten years. After one introductory course in all the arts, I have found that I must teach prospective art teachers either how to initiate team planning and interdisciplinary teaching within a school district, or focus on a narrower definition of aesthetic education centering on the visual arts. Pennsylvania specifies distinct certification requirements for art, music, and English teachers. It is not easy to justify a curriculum to be taught by art teachers which includes content from music and English, content in which art teachers have not been prepared nor certified.

Vincent Lanier (1980) has proposed a kind of art education called aesthetic literacy which does focus on visual phenomena. In fact he questions the very existence of "arts education" and proposes that "Arts education ... appears to have been a construction -- an immaculate conception out of whole cloth, ... of the federal government ..." (p. 21). He identifies two significant differences between aesthetic education and aesthetic literacy. First, he claims that aesthetic education is "correctly characterized as elitist in (its) conception of what constitutes art" while aesthetic literacy considers "all the visual arts, both fine and vernacular (to be) appropriate content for school curricula" (p. 20). Second, Lanier claims that in aesthetic education "Most of its theory and practice ignores aesthetics; it concentrates instead on art criticism: while aesthetic literacy "involves the study of the questions and problems of aesthetic theory" (p.20). Lanier's aesthetic literacy "would focus primary attention on how we respond to works of art or other aesthetically evocative stimuli, rather than on the character and quality of the objects themselves" (p.20). Lanier would look to the disciplines of art criticism, art history, psychology, and anthropology, as well as to aesthetics to inform students' response to visual phenomena. Lanier advocates broadening the range of disciplines informing aesthetic response beyond aesthetics. He borrows a method from philosophy as the central process to be used to teach aesthetic literacy. He characterizes his curriculum as a "dialogue curriculum" which focusses on questions. Questions and the dialogue which grows from questions have been central to philosophy since the time of Socrates.

A second definition of aesthetic education is much broader than the preceding. Aesthetic education (sense #2) is instruction which focusses on aesthetic experience as a method rather than as content. Here are some notions about aesthetic education (sense #2) set forth by David Swanger (1983):

> ... knowledge is incomplete unless it includes empathetic knowledge. (p. 25)
>
> Because the aesthetic educator can demonstrate that knowledge of any subject ... is incomplete without its empathetic dimension, he or she can claim rightly that aesthetic education is integral to the curriculum. (p. 27)

Swanger presents a vision of an ideal education in which students gain knowledge of the world (empathetic knowledge), in addition to knowledge of *how to* do things in the world, and knowledge *about* the world. He even recognizes that his vision of aesthetic education might be antithetical to the desires of the state (p. 27).

Duke Madenfort (1981) also argues for a very broad definition of aesthetic education. He writ[illegible]

> We are inflicting upon ourself the diseased condition of our own demise. We are denying and disowning our integrity, the wholeness of a truthful consciousness, the sensuous wholeness of our living body and the world, the wholeness and well-beingness of our life. (p. 11)

Madenfort proposes that aesthetic education can remedy this situation by strengthening and reinforcing "our immediate aesthetic awareness of life itself" (p. 11).

Elaine Flory Fisher, the author of *Aesthetic Awareness and the Child* (1978), proposes a very broad definition of aesthetic education, which she sometimes calls an "integrated-ideas approach:"

> Aesthetic education is concerned primarily with giving meaning to life. It permits a depth of perception that cuts through the superficial trappings of intellectual disciplines and reveals the common core of beauty, knowledge, and meaning. (p. 52)
>
> Children can be helped to understand relationships if teachers give less emphasis to the differences among the academic disciplines such as art, music, mathematics, or science and instead stress the interrelationships among them. (p. 8)

Fisher's ideals of aesthetic education seem to dissipate as she sets forth suggestions for lessons. The "Elements and Integers" of this new aesthetic education turn out to be the ever popular elements and principles of design. A lesson called "An Involvement and a Philosophy" translates into a detailed exercise in cardboard loom weaving. Although Fisher seems to be proposing a revolution in education, she is, in fact, selling age-old art activities under a new brand name.

Swanger's, or even Madenfort's, aesthetic education (sense #2) might be justifiable. However, the revolutionary nature of these ideas for aesthetic education, and the extraordinary teachers who would be required to undertake such a revolution, should force curriculum makers to consider whether expenditure of limited funds and efforts of inservice staff can be justified for such an experiment.

Certainly, among the many definitions of aesthetic education, several versions are justifiable as approaches to K-12 art education. Lanier comes the closest in my view. However, none of the definitions of aesthetic education mentioned above can be reasonably called "teaching aesthetics," if teaching aesthetics means teaching the content which is derived from the discipline of the aesthetician. Although, once again, Lanier's aesthetic literacy comes the closest. Aesthetics (the adjective) education and aesthetics (the noun) may overlap at some points but are different in their essence. I would argue that if we want teaching which fosters aesthetic experience as a response to art that this sense of aesthetic education (sense #1) can be effectively integrated into art criticism instruction. On the other hand the philosophical study of the issues of aesthetics must be given specific attention within the curriculum if any understanding of aesthetics, as a discipline, is to be gained.

CAN TEACHING THE DISCIPLINE OF AESTHETICS BE JUSTIFIED IN PENNSYLVANIA?

I take the discipline of aesthetics to be a branch of philosophy. The content which aestheticians consider is distinct content within philosophy. Within that content are concepts like "aesthetic experience," "aesthetic attitude," and "art," and theories like formalism, expressivism, symbolism, subjectivist theories and objectivist theories. Other issues include classification of the arts, art and truth, and art and morality (Edwards, 1967). Philosophers have reached various conclusions in relation to this content. The assembled positions of these philosophers constitute the history of aesthetics. Even though the issues to be studied by aestheticians are unique to aesthetics, the means for considering those issues are not unique. In fact the processes used by aestheticians, like logic or conceptual analysis, are pecisely those used among all philosophers. So the question "Can teaching the discipline of aesthetics be justified in Pennsylvania?" can be restated "Can philosophical inquiry in art be justified in Pennsylvania?"

The Pennsylvania Quality Goals of Education were developed through an elaborate process within which a tremendous range of professionals were given opportunity to suggest, criticize, and argue. After several years of development the State Board of Education officially adopted twelve quality goals with a total of sixty-one supporting learning objectives. Philosophical inquiry in art can be justified, even mandated, by the five objectives for arts and humanities. The first objective specifies that every student should learn the "... principles and concepts of art. ..." Philosophy is just that method of inquiry which most directly clarifies principles and concepts. The second objective specifies that students should learn to understand "... the influence of ... philosophy ... in shaping our heritage." Here the particular discipline of philosophy is mandated. The last three objectives refer to development of analytic skills, objective and aesthetic decision making, and intellectual experiences, all of which can be provided through philosophical inquiry in art. In addition to the five objectives for arts and humanities, several other quality goals can be addressed through philosophical inquiry in art. A mathematic objective is the "development of reasoning, (and) problem solving ..." Philosophical inquiry in art can address all four objectives for analytic thinking: development of information management skills, logical thinking skills, problem solving skills, and decision making skills. One might also argue that the following three objectives for self-esteem might be addressed through philosophical inquiry in art: "awareness of one's personal beliefs and opinions," "development of self-confidence," and "development of personal adaptability to change." Teaching aesthetics may be justified by Pennsylvania's quality goals, but another question still remains, is it feasible, even possible, to teach aesthetics in Pennsylvania's schools?

IS TEACHING AESTHETICS FEASIBLE IN THE K-12 ART CURRICULUM?

Answers to three prior questions should be helpful in answering the question stated above: (a) What should be taught in aesthetics? (b) How can aesthetics be taught? (c) How can art teachers be prepared to teach aesthetics?

One can begin to identify what should be taught by developing a list of specific learning objectives for teaching aesthetics. I have begun such a list examining the writings of a number of philosophers and philosophy educators. Among them are Bertrand Russell (1912), E. R. Emmet (1968), John Wilson (1969 and 1982), Matthew Lipman et al (1984), Ann Margaret Sharp (1985), and Michael Pritchard (1985). Implicit within these writings are a variety of pieces of information, skills, and attitudes which might be used as fundamental objectives in learning the philosophical bases of aesthetics.

Attitudinal Learning Objectives. The following attitudes seem essential to philosophical inquiry of any kind. The student should learn to:

1. tolerate uncertainty (Russell, p. 155)
2. value possibilities (Russell, p. 161)
3. value questions (Russell, p. 156)
4. be curious (Emmet, p. 11)
5. be conscious of words (Wilson, 1969, p. 46)
6. value reflective disagreement (Pritchard, p. 55)
7. wonder (Pritchard, p. 149)
8. value impartial contemplation (Russell, p. 160)
9. be aware of assumptions (Lipman, p. i)
10. be inclined to find reasons to justify beliefs (Lipman, p. i)

Skill Learning Objectives. The following are some basic philosophical skills which should be mastered in order to do philosophical inquiry. Students should learn how to:

1. distinguish types of words: descriptive, evaluative, pointer, interjections, and mixed words (Wilson, 1969, p. 23)
2. speculate (Russell, p. 161)
3. handle abstract ideas (Emmet, p. 9)
4. discuss rationally (Emmet, p. 20)
5. distinguish opinionating from arguing (Pritchard, p. 81), how to distinguish objective and subjective statements (Pritchard, p. 152)
6. imagine possibilities (Russell, p. 161)
7. see implications (Lipman, p. i)
8. recognize necessary conditions within a definition (Lipman, p. 32b)
9. recognize sufficient conditions within a definition (Lipman, p. 36)

And the list could go on.

Knowledge Learning Objectives. The list of bits of information which might be learned through philosophical inquiry could be endless. I have chosen a few to offer as samples below. The student should learn that:

1. language is very important to clear thinking (Emmet, p. 21)
2. words can be used very precisely (Emmet, p. 30)
3. when words are used ambiguously, confusion may result (Wilson, 1969, p. 36)
4. statements can be imperative, empirical, analytic, valuative, or metaphysical (Wilson, 1969, p. 59)
5. there may be no completely correct and precise answer to a question (Emmet, p. 78)
6. one answer might be more nearly correct than an-

other (Emmet, p. 78)

7. there are rules of logic which determine whether an argument is valid (Lipman, pp. 455-473)

Attitudinal and skill objectives are the same for philosophy in general as for that specific area of philosophy called aesthetics. However one could most certainly generate a list of knowledge objectives which are distinctive to aesthetics. Here are three. Students should learn:

1. philosophers attempt to explain the value of art (Stewart, 1986, p. 1)
2. our response to art is influenced by numerous factors (Lanier, 1984, p. 15)
3. one's aesthetic theory may be implicit or explicit (Carter, 1983, p. 66)

It is possible to specify content for teaching aesthetics but the task is just begun.

Methods for Teaching Aesthetics. Although several methods have been developed for teaching philosophy within the K-12 curriculum, all that I have examined have focussed on dialogue as the central instructional strategy. The most detailed method has been developed at the Institute for the Advancement of Philosophy for Children (Lipman, Sharp, and Oscanyan, 1985). Lipman et al have developed their program around a series of novels for children in which children discuss philosophical issues. *Harry Stottlemeier's Discovery*, for fifth or sixth graders, seems to be the most popular. It is accompanied by a 474 page instructional manual outlining, in great detail, just how to develop philosophical dialogue and a "community of inquiry" (Sharp, 1985). The program gives only slight attention to any issues of aesthetics (pp. 370-375).

Mortimer Adler (1982) has proposed a method for teaching philosophy at the high school level. His method is based on dialogue. Adler advocates seminars of at least two hours, preferably with no more than fifteen students. Although he sketches aspects of his proposal in broad strokes, he provides no curriculum materials, or detailed instructions for teachers.

I have found four somewhat well developed proposals for teaching aesthetics in the K-12 curriculum, though none comes close to Lipman's in detail. I have already mentioned Lanier's "dialogue curriculum" for aesthetic literacy. Lanier claims that elementary children can deal with (philosophical) abstraction if language is simplified and clarified. He states that ideas from aesthetics "... will combine easily and naturally with both art criticism and art history ..." (1984, p. 20).

Karen Hamblen (1985) has developed a curriculum framework for aesthetic literacy which outlines seven major thematic categories to be considered at three increasingly sophisticated levels: description, discussion, and criteria. To these three she adds three even more sophisticated levels which are optional within the curriculum: theory, metatheory, and multi-disciplinary. Hamblen describes the first two levels in some detail, but not the last four levels. Presumably, the theory and metatheory levels would include philosophical inquiry, but one cannot be certain, for they are so little elaborated.

Jon Sharer (1986) has worked with fifth graders centering his instructional strategy around statements about art. He claims that "inquiry into the meanings underlying what is said about art is at the heart of aesthetics" (p. 5). He writes further that "the focus of philosophical inquiry in art, i.e. aesthetics, is upon the critical examination of what is said rather than what is seen" (p. 11) and proposes the following four-step process of critical examination:

1. generating belief statements/questions about meanings and values
2. clarifying belief statements or questions
3. reasoning which supports belief statements or questions
4. examining the reasons given (p. 11)

Sharer has begun to test specific strategies which can be used to develop philosophical dialogue in the classroom. He has not outlined an aesthetics curriculum.

Eldon Katter and I (1986) have developed a core curriculum which centers on aesthetics as one of four disciplines of art. The core curriculum provides objectives in each of the four disciplines for primary, intermediate, junior high, and high school levels. The aesthetics portion of the curriculum is built on prior experience and learning in art criticism, art history, and art studio. Six philosophical skills, applied to art, constitute the major goals of learning in aesthetics K-12:

1. making distinctions
2. drawing conclusions
3. defining concepts
4. studying traditional philosophies
5. distinguishing types of claims
6. building arguments (p. 1).

In addition to outlining a sequence of learning objectives, we have suggested activities for each level and developed simple curricular materials to support instruction at each level. Our core curriculum illustrates how aesthetics can be integrated into an art curriculum and how careful sequencing of learning throughout the K-12 curriculum can make increasingly sophisticated learning in aesthetics possible. We agree with Ronald MacGregor (1985) who states that "discipline-based art education needs ... coordination if it is to be more than simply a layering of one kind of experience upon another:" (p. 244).

A few art educators have begun the task of preparing curricula and developing instructional methods which can be used to teach aesthetics in elementary and secondary schools. For any aesthetics curriculum or method to succeed, it is necessary that it be integrated with other major areas in the balanced art curriculum. This curricular task of development, integration, and sequencing has just begun.

I have attempted to outline specific learning content for a K-12 aesthetics curriculum and have described some of the preliminary efforts to develop instructional methods for teaching aesthetics. Certainly content for aesthetics can be defined, and there is reason to believe that effective methods and materials for teaching aesthetics can be developed. One more serious question remains before an answer can be proposed to the question "Is teaching aesthetics feasible in the K-12 art curriculum?" That question concerns the education of in-service and pre-service art teachers in order to qualify them to teach aesthetics.

To begin, teachers must gain all the attitudes, skills and knowledge which they would teach their students. The objectives mentioned above provide a partial list of what must be learned. Most art teachers have not been trained in all these areas, nor is there much emphasis in pre-service education on these philosophical areas. I have found a number of implied requirements for teacher education among the recommendations of philosophers and educators who are advocating the teaching of philosophy or aesthetics in elementary or secondary schools. Let me list a few. Teachers must learn how to:

1. provide a "measure of freedom from practical preoccupations" (Emmet, p. 12)
2. maintain "a semblance of order without stifling philosophical discussion" (Pritchard, pp. 2 and 3)
3. behave self-confidently when uncertain (Pritchard, p. 24)
4. cope with the accountability demands of the educational institution (Pritchard, p. 26)
5. avoid "over-determination" of the lesson (Pritchard, p. 151)
6. resist lecturing (Lipman, p. i)
7. show students that they make the teacher think (Lipman, p. i)
8. resist manipulating the class to the teacher's view (Lipman, p. i)
9. resist doing group therapy (Lipman, p. i)
10. resist settling issues by voting (Lipman, p. i)

11. act as devil's advocate to generate contested solutions (Hamblen, p. 20)
12. pretend not to know (Adler, p. 11)
13. resist striving for agreement (Alder, p. 13)
14. be patient and polite (Adler, p. 14)
15. provoke a situation which raises aesthetics issues (Lanier, 1984, p. 10)
16. simplify and popularize (Lanier, 1984, p. 11)

Good art teachers have developed some of these skills. However they may have had little opportunity to develop or practice others. The recent emphasis on extending art education beyond studio to art criticism and art history continues to challenge art teachers. Learning how to teach aesthetics adds yet another challenge. It seems extremely unlikely that the average art teacher can meet the challenge if, at the same time, there are no support materials, such as model curricula or tested methods for teaching aesthetics.

Let me return to the question which is the title of this paper, "Is teaching aesthetics a reasonable goal for K-12 art education?" I do not believe that it is reasonable at this time to ask art teachers to add the teaching of aesthetics to their curricula. However I do believe it is reasonable at this time to advocate that curriculum supervisors, art coordinators, the Pennsylvania Department of Education, teacher education institutions, and university researchers and scholars take on the task of developing those curricula and testing those methods for teaching aesthetics which will make it possible for art teachers to reach the goal of teaching aesthetics in their classrooms. If these research and development tasks are not undertaken seriously, theoreticians will be guilty once again of offering a banner around which art teachers assemble, which they brandish in their continuing public relations campaign, but which does little to affect their teaching, and which will instead eventually lie trampled under the feet of the converts rallying around the next hopeful banner. Teachers need more than a flag and a slogan to carry out educational reform. They need basic training, top-of-the-line equipment, and an unbroken supply line providing weapons, ammunition and the provisions to ensure survival.

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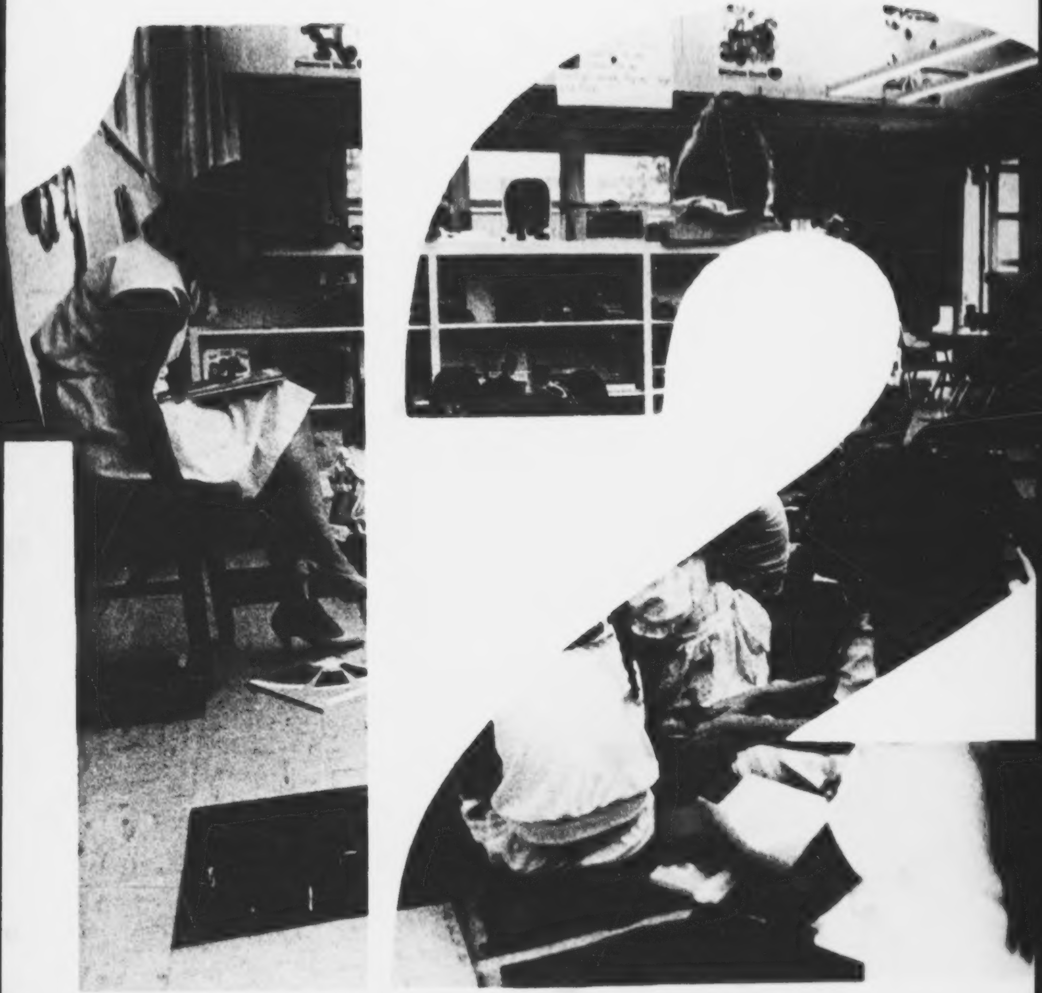


DIRECTED IMAGINATION AND DRAWING (1987)

MARILYNN J. PRICE

EDITOR'S NOTE:
One of the most challenging problems to confront researchers in art education has been to demonstrate the linkage between art production activities and the kinds of knowledge which may be obtained through thinking and feeling about works of art. Marilynn Price tackled this complicated area a few years ago in her doctoral study, and recently wrote a synopsis of her empirical research which is included here. The problem of the study was to develop and evaluate a curriculum to teach visual approximations for sensory and emotional qualities of feeling present in imagination. To test her hypothesis that drawing scores could be significantly increased through exposure to a curriculum of "directed imagination" and "expressive drawing techniques", Price developed four treatment conditions, involving twelve secondary school classrooms. As one might expect, the combination of directed imagination stimulated by the reading and discussion of poetry, and expressive drawing techniques involving exercises in drawing variations of lines/shapes/values/hues, significantly affected and improved student art production (drawing scores) more than the individual treatments used one without the other. Marilynn Price has served as program officer at The Getty Center for Education in the Arts.

SOURCE: Adapted from *Directed Imagination and Drawing: Justification and Implementation*, Unpublished Doctoral Dissertation, Stanford University, 1983.

What we know or even suspect about feeling is often tucked away in corners of our memory, largely inaccessible for contemplation and sharing because the qualities that represent feelings are ineffable, indefinable by ordinary means. Being able to express these qualities renders them objective and thus available for examination and perusal, but most of us simply lack the tools necessary for such expression. The problem of this study was to develop and evaluate a curriculum to teach visual approximations for sensory and emotional qualities of feeling present in imagination. Designed for high school students, the curriculum included drawing and appreciation lessons.

The study is based theoretically on Langer's definition of a work of art: "A work of art is an expressive form created for our perception through sense or imagination, and what is expressed is (what is known about) human feeling" (1957, p. 15). The theoretical problem, drawn from this definition, was seen to have two educationally important aspects: (1) How can youngsters be taught to express visually? (2) What do they know about feeling? Stated this way the problem was philosophically important, but a redefinition of its imprecise terms was required before it could be of practical use. First, "what youngsters know about feeling" was translated into "insights about feeling, insights that are revealed by the emotional and sensory qualities of imagination content." Qualities imbued in imagination formed the focus for the first curriculum component, *Directed Imagination.* Second, "to express visually," entailing symbolization as it does, was redefined "to draw visual approximations for sensory and emotional qualities," which became the second curriculum component, *Expressive Drawing Techniques.*

THE TWO COMPONENTS RESULT IN FOUR CURRICULA

Directed Imagination

Based on Eisner (1971) and Toman (1972), imagination is defined as the ability to call to mind an image -- framed in one or more sensory modalities -- an image of an event, object, or quality that is not physically present. For the purposes of this study, directed imagination is operationally defined as verbal stimuli intended to evoke (call to mind) controlled mental imagery.

The Directed Imagination curriculum component consists of 15 exercises containing (a) poems (imagination stimuli) representing selected qualities amenable to depiction by the visual elements of line, shape, value, or hue, and (b) discussion about the sensory and emotional qualities in the poems. Poetry and discussion about qualities are presented under (c) relaxed conditions. The poems included:

Poems with Qualities Appropriate for Depiction by Lines

"Lines Written for Gene Kelly to Dance to," Sandburg, 1969a
"A Noiseless Patient Spider," Whitman, 1966
"The Quarrel," Farjeon, 1969
"The Love Song of J. Alfred Prufrock," Eliot, 1966

Poems with Qualities Appropriate for Depiction by Shapes

"The Drum," Scott, 1969
"Humpty Dumpty," Traditional
"The Ups and Downs of the Elevator Car," Emerson, 1969
"Yes It Hurts," Boye, 1969

Poems with Qualities Appropriate for Depiction by Values

"Mushrooms," Plath, 1969
"Do Not Go Gentle into That Dark Night," Thomas, 1969
"Dolor," Roethke, 1969
"Three Darks Came Down Together," Francis, 1969b

Poems with Qualities Appropriate for Depiction by Hues

"The Twilight Turns from Amethyst," Joyce, 1966
"Strawberries," Morgan, 1969
"The Ballad of Red Fox," traditional

Expressive Drawing Techniques

The Expressive Drawing Techniques curriculum component includes 15 exercises in drawing variations of lines, shapes, values, and hues. By lesson, the variations include:

Lines
Rhythmic
Stippled
Horizontal and angular
Shallow curves

Values
Dark value to light
Light value to dark
Subtle
Sharp value contrast

Shapes
Rectangular and free-form
Oval and angular
Geometric and nongeometric
Radiating and vertical

Hues
Violet to deep blue
Warm and cool contrast
Warm and cool contrast

The exercises are rendered in a diversity of drawing media commonly considered basic to the acquisition of drawing skills, including pen and ink, chalk, oil pastel, pencil, collage, Conte crayon, and tempera paint.

Four Curricula

The two curriculum components were used to create four curricula (treatment conditions): the Imagination-Only Curriculum, the Drawing-Techniques Only Curriculum, the Directed Imagination and Drawing Curriculum, and the Neither Curriculum (Figure 1).

Imagination-Only Curriculum. This curriculum, or treatment condition, includes all the Directed Imagination content (that is, the 15 exercises based on relaxed attention, poetry, and discussion about feelings in the poetry). Drawing instruction -- perspective drawing lessons -- is not connected to imagination content in any way.

Drawing-Techniques-Only Curriculum. Consisting of the 15 exercises in drawing variations of visual elements, this curriculum omits imagination context.

Drawing and Imagination Curriculum. In this curriculum, the two sets of 15 exercises are interwoven. For example, in one lesson, certain variations of lines are used to depict the qualities of a particular poem. A series of scripts -- based on (a) guided imagery inspired by de Mille (1973) and (b) gesture drawing after Goldstein (1977) and Nicolaides (1969) -- is used by teachers to provide the instruction to students.

The connecting device between the drawing and imagination components in the Drawing and Imagination Curriculum is the Simple Visual Code of Approximations (Figure 2). Acting metaphorically as a group of stepping-stones between imagination and drawing, it encodes the qualities of mental images into analogous

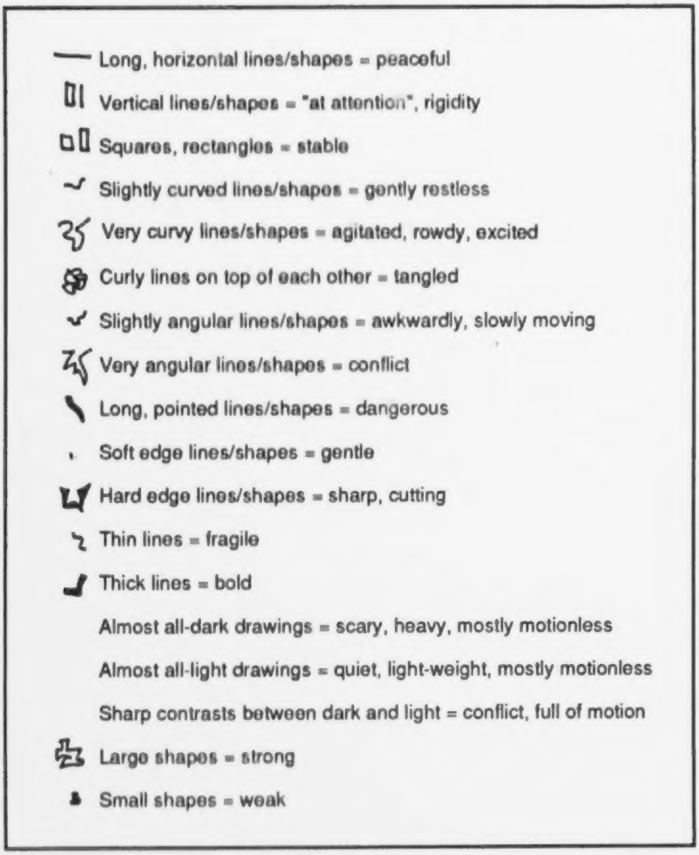
		EXPRESSIVE DRAWING TECHNIQUES	
		Yes	*No*
DIRECTED IMAGINATION	*Yes*	Directed Imagination and Drawing Curriculum	Imagination - Only Curriculum
	No	Drawing-Techniques-Only Curriculum	Neither Curriculum

Figure 1: FOUR CURRICULA

drawing marks. Imagination is required to understand what the code means, and drawing techniques are needed to embody its meaning into a work of art.

The Neither Curriculum. This is the traditional control condition of no treatment intervention. In this treatment condition, teachers present whatever drawing curriculum they would ordinarily teach. Students receive neither curriculum component.

Of the four curricula, the two main adversaries of the study are the Drawing and Imagination Curriculum (both curriculum components) and the Neither Curriculum.



Long, horizontal lines/shapes = peaceful

Vertical lines/shapes = "at attention", rigidity

Squares, rectangles = stable

Slightly curved lines/shapes = gently restless

Very curvy lines/shapes = agitated, rowdy, excited

Curly lines on top of each other = tangled

Slightly angular lines/shapes = awkwardly, slowly moving

Very angular lines/shapes = conflict

Long, pointed lines/shapes = dangerous

Soft edge lines/shapes = gentle

Hard edge lines/shapes = sharp, cutting

Thin lines = fragile

Thick lines = bold

Almost all-dark drawings = scary, heavy, mostly motionless

Almost all-light drawings = quiet, light-weight, mostly motionless

Sharp contrasts between dark and light = conflict, full of motion

Large shapes = strong

Small shapes = weak

Figure 2: SIMPLE VISUAL CODE OF APPROXIMATIONS

An incidental component, Appreciation of Artists' Drawings, is presented to all students at varying points during the experimental period, depending on the curriculum. It consists of showing and commenting on slides and reproductions of artists' drawings and conducting critique sessions. Figure 3 presents the relationship of the four curricula to one another.

THE STUDY

Research Questions

The two research questions were:

1. Do drawing scores increase significantly as a result of the Directed Imagination and Drawing Curriculum in contrast to the Neither Curriculum -- that is, the full experimental curriculum in contrast to the control curriculum; and
2. Do drawing scores increase significantly as a result of either curriculum component -- that is, as a result of Directed Imagination or as a result of Expressive Drawing Techniques?

The general prediction was that whereas either the Imagination-Only curriculum component or the Drawing Techniques component might enhance drawing performance, those students who received the combined curriculum components would do better than those who received either one or the other and would certainly do better than students who received neither.

Design of the Study

The four treatment conditions were arranged in a 2 x 2 factorial design. One full set of treatment conditions was taught in one high school; it was replicated in a second high school. In addition, the full design was reinforced by a supplemental design that contrasted two Directed Imagination and Drawing Curriculum classes with two Neither Curriculum classes (Figure 4).

The treatment lasted approximately four weeks. Students from 12 high school art classes participated in the study; the 148 students with complete pretests and posttests were included in analysis.

The seven art teachers in the study volunteered to participate. Teachers of the Directed Imagination and Drawing and the Imagination-Only Curricula received approximately 14 hours of training in theoretical and practical matters pertaining to the two curricula. The Drawing-Techniques-Only and the Neither Curricula needed no special teacher training.

Day	Curriculum Component	The DIAD Curriculum	Imagination-Only Curriculum	Drawing-Techniques-Only Curriculum	The Neither Curriculum
1	Directed Imagination Component	Relaxed At. Poem 1 Discussion: "Motion"	Relaxed At. Poem 1 Discussion: "Motion"		
	Expressive Drawing Techniques Component	Drawing: Rhythmic lines, fingerpaint		Drawing: Rhythmic lines, fingerpaint	
	Appreciation Component	Slides: Various lines	Slides, scheduled as desired	Slides, as DIAD Curriculum	Slides, scheduled as desired
2	Directed Imagination Component	Relaxed At. Poem 2 Discussion: "Loneliness"	Relaxed At. Poem 2 Discussion: "Loneliness"		
	Expressive Drawing Techniques Component	Drawing: Stippled lines, pen and ink		Drawing: Stippled lines, pen and ink	
	Appreciation Component	Slides: Various lines	Slides, scheduled as desired	Slides, as DIAD Curriculum	Slides, scheduled as desired
3	Directed Imagination Component	Relaxed At. Poem 3 Discussion: "Conflict"	Relaxed At. Poem 3 Discussion: "Conflict"		
	Expressive Drawing Techniques Component	Drawing: Horizontal and angular lines, felt tip pens		Drawing: Horizontal and angular lines, felt tip pens	
	Appreciation Component	Slides:	Slides, scheduled as desired	Slides, as	Slides, scheduled as desired
4	Directed Imagination Component	Relaxed At. Poem 4 Discussion: "Searching"	Relaxed At. Poem 4 Discussion: "Searching"		
	Expressive Drawing Techniques Component	Drawing: Shallow, curved lines, chalk		Drawing: Shallow, curved lines chalk	
	Appreciation Component		Slides, scheduled as desired		Slides, scheduled as desired
5	Appreciation Component (Critique)	Slides, critique lesson, focus on previous lessons	Slides, as DIAD Curriculum, no comment beyond artists, title	Slides, as DIAD Curriculum focus on varieties of lines	Scheduled as desired

NOTE: This figure represents the overall curriculum plan for the line unit; shape, value, and hue units follow suite.

Figure 3: TWO CURRICULUM COMPONENTS INTO FOUR TREATMENTS

FULL TREATMENT DESIGN Replicated in Two Schools		SUPPLEMENTARY TREATMENT DESIGN Two Classes for Each Treatment	
Directed Imagination and Drawing Curriculum	Imagination-Only Curriculum	Directed Imagination and Drawing Curriculum	
Drawing-Techniques-Only Curriculum	Neither Curriculum		Neither Curriculum

Figure 4: DESIGN OF THE STUDY

Instruments for Drawing Data and Judging Drawing Data

The Realistic/Imaginative Drawing Tests -- pairs of tests using poetry as stimuli -- were used to collect drawing data; they were developed for the study. At each test time, two tests were given, a realistic and an imaginative test:

Test Set 1	Realistic:	"Hide and Seek" (Francis, 1969a)
	Imaginative:	"Heart's Needle" (Snodgras, 1957)
Test Set 2	Realistic:	"First Ice" (Voznesensky, 1969)
	Imaginative:	"i thank You God for most this amazing" (Cummings, 1969a)
Test Set 3	Realistic:	"little tree" (Cummings, 1969b)
	Imaginative:	"Little Girl, Be Careful What You Say (Sandburg, 1969b)

Following (a) drawing instructions, (b) a relaxed attention exercise, (c) the reading of a poem, and (d) discussion about feelings in the poem, students were given a hard-lead pencil, a graphite stick, an Artgum eraser, and drawing paper with which to make either a realistic or an imaginative drawing, depending on which test was being given. Tests were administered at pretest, posttest, and at post-posttest (four weeks later) times.

Drawing tests were judged according to the Realistic/Imaginative Drawing Tests Rating Sheet, developed for the study. Characteristic of the rating sheet were the checkpoints that preceded each of the ratings for response measures, helping ensure that judges would remember criteria for judging. Drawing tests were collected by individual student and arranged systematically into 15 stacks. Six judges judged 5 stacks each, the stacks being rotated to reduce judge bias. Each student's drawings were judged twice.

The response measures that the judges rated were:

1. Sense of feeling, that is, recognition of emotional, tactile, or kinesthetic characteristics;
2. Variation of visual qualities, that is, of line, shape, and value;
3. The degree to which sense of feeling is independent from subject matter, that is, understanding of nameable objects in the drawing is either not possible or not important because the qualities convey the sense of feeling; and
4. The amount of format contributing to the drawing's sense of feeling, that is, how much of the area of the drawing contributes to the sense of feeling.

THE RESULTS*

Research Questions

The two research questions, we recall, were:

1. Do drawing scores increase significantly as a result of the Directed Imagination and Drawing Curriculum in contrast to the Neither Curriculum, that is, the full experimental curriculum in contrast to the control curriculum; and
2. Do drawing scores increase significantly as a result of either curriculum component, that is, as a result of Directed Imagination or as a result of Expressive Drawing Techniques?

Validity of Drawing Ratings

Analyses of variance were conducted to determine (a) if the six judges differed from one another significantly in their judging -- they did not; (b) if students performed significantly differently on one or more of the poems -- they did not; and (c) if stacks of drawings differed from one another -- they did not.

Patterns of Treatment Mean Scores

First, after the averaging of the realistic and imaginative drawings together, it was seen that there was a general effect of treatments on drawing performance over time (Figure 5).

-- The drawing performance over time shows a substantially varied pattern for each of the treatment groups.

-- The Drawing and Imagination Curriculum group shows a

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*This discussion presents only a synopsis of the results. A full report of the findings is found in Price (1983).

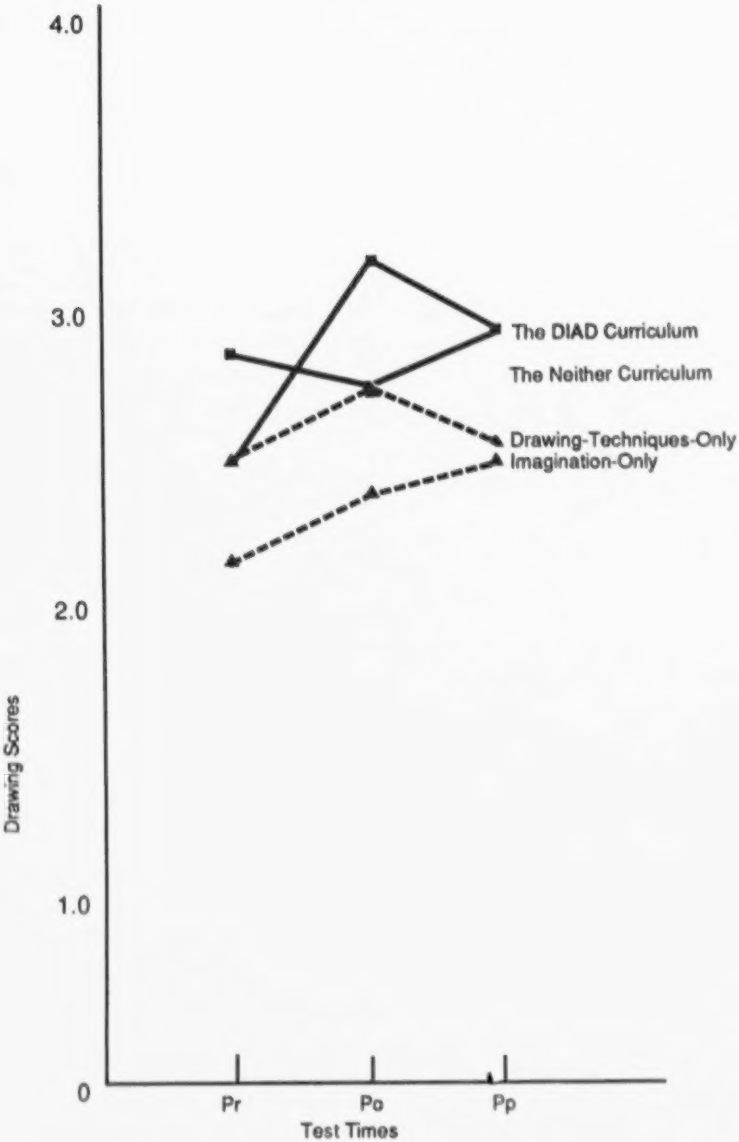

Figure 5: TREATMENT MEAN SCORES, DRAWINGS POOLED

distinct upward trend with only some tendency to decline at the post-posttest time, while the Neither Curriculum group displays almost no change.

Second, in examining the realistic drawing scores separately from the imaginative scores, one would hope to see scores improving consistently for both kinds of drawings, if each treatment were equally effective. As can be seen in Figure 6, this is not the case. Only the Directed Imagination and Drawing Curriculum displays a trend that approaches the ideal. Imagination-Only scores are higher for imaginative drawings, and Drawing-Only for realistic drawings, indicating at least a trend of treatment effect. The Neither Curriculum drawings actually decrease for imaginative drawings.

Analyses of Variance

The general research question was to what extent does training in Directed Imagination and Expressive Drawing Techniques result in a difference in students' drawings? Analysis for each subsequent research question entailed the four response measures and the four ways drawing data were analyzed (realistic and imaginative drawings pooled, realistic drawings alone, imaginative drawings alone, and realistic versus imaginative drawings), making 16 possible significant scores (Figure 7).

The initial focus of the study was on the immediate effects -- that is, pretest versus posttest. Secondarily, the effects of the average of pretest + post-posttest were examined and found to be consistently inconclusive. They are not presented here.

Research Question One. Do drawing scores increase significantly as a result of the Directed Imagination and Drawing Curriculum in contrast to the Neither Curriculum, that is, the full experimental curriculum in contrast to the control curriculum? There were significant differences between the two curricula on 8 of the 16 possible occasions, with the differences in favor of the Directed Imagination and Drawing Curriculum, as seen in the following numerical findings.

- For pooled realistic and imaginative drawings, the Directed Imagination and Drawing Curriculum scores are significantly higher than the Neither on all response measures.
    - Sense of feeling: $F(1, 130) = 4.921$, $p<.05$, Res. MS 0.738.

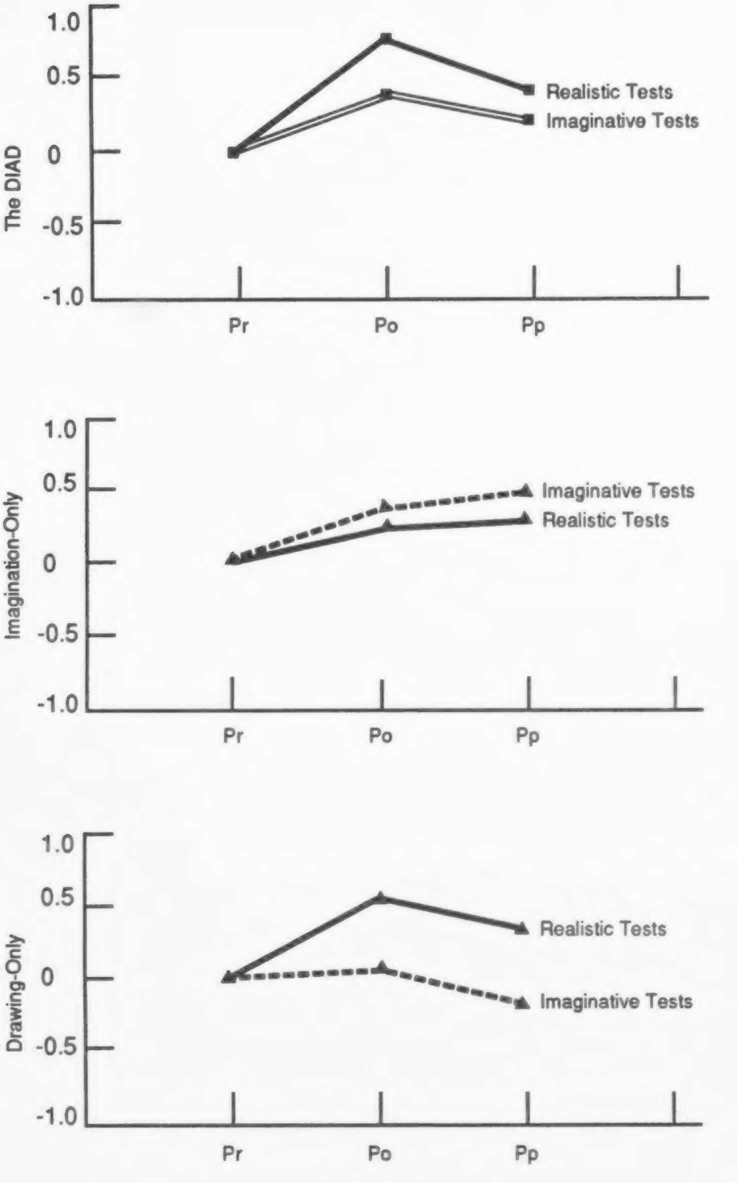

Figure 6: TREATMENT MEAN SCORES, DRAWINGS SEPARATELY

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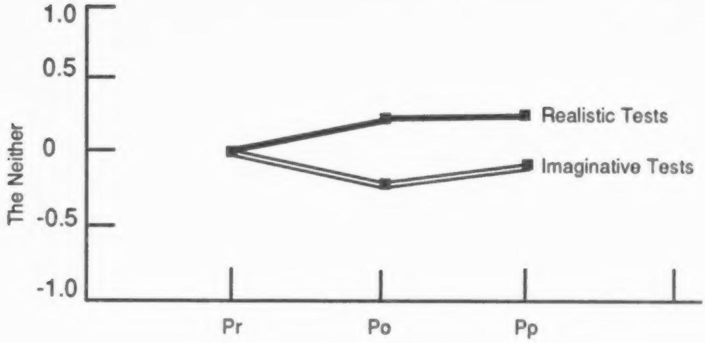

Figure 6 continued.

Drawing Tests	Sense of Feeling	Varieties of Visual Qualities	Independent from Subject Matter	Amount of Format
The Two Drawings Pooled	x	x	x	x
Realistic Separately	x	x	x	x
Imaginative Separately	x	x	x	x
Realistic vs. Imaginative	x	x	x	x

Figure 7: ALL POSSIBLE SIGNIFICANT FINDINGS FOR RESEARCH QUESTIONS

  -- Variety of visual qualities: F (1, 130) = 7.540, p<.05, Res. MS 0.650.

  -- Sense of feeling independent from subject matter: F (1, 130) = 9.789, p<.05, Res. MS 1.008.

  -- Amount of format contributing to sense of feeling: F (1, 130) = 12.763, p<.05, Res. MS 1.234.

-- For Realistic drawings separately, the Directed Imagination and Drawing scores are significantly higher on two out of the four measures.

-- For imaginative drawings separately, the Directed Imagination and Drawing scores are significantly higher on two out of the four measures.

  -- Feeling independent from subject matter: F (1, 130) = 7.772, p<.05, Res. MS 2.710.

  -- Amount of format: F (1, 130) = 6.193, p<.05, Res MS 2.517.

The significant differences on pooled drawings represent the very heart of the findings. With the repeated-measures drawing tests pooled, the pattern of differences detected between the Directed Imagination and Drawing Curriculum and the Neither Curriculum holds up robustly. That the findings are weaker for drawings separately is a product of analysis of only half of the data. In all, out of 16 possible significant findings, that 8 are found significant strongly indicates consistency in the results.

Research Question Two. Do drawing scores increase significantly as a result of either curriculum component, that is, as a result of Directed Imagination or as a result of Expressive Drawing Techniques? This research question explores whether one or the other of the curriculum components is responsible for change in drawing performance.

-- Drawing scores for students receiving Directed Imagination content, as contrasted to scores for those who did not, differed significantly on 3 out of 16 occasions, indicating that at least some behavior on imaginative drawings was affected by the Directed Imagination component.

  -- Drawings pooled -- varieties of visual qualities: F (1, 130) = 4.069, p<.05, Res MS 2.632.

  -- Imaginative drawings -- sense of feeling: F (1, 130) = 8.447, p<.05, Res MS 22.891.

  -- Realistic versus imaginative drawings -- sense of feeling independent from subject matter: F (1, 130) = 8.807, p<.05, Res MS 33.874.

-- Expressive Drawing Techniques drawing scores were significantly different 3 out of 16 times also, in comparison with classes that did not receive that component. The significant scores for this component are for realistic drawings only, another hint that the curriculum component affected drawing behavior consistently.

- -- Pooled drawings -- amount of format: F (1, 130) = 5.401, $p<.05$ Res MS 6.673.
- -- Realistic drawings -- amount of format: F (1, 130) = 6.689, $p<.05$ Res MS 12.962.
- -- Realistic drawings -- sense of feeling independent from subject matter: F (1, 130) = 5.746, $p<.05$, Res MS 8.032.

The statistically significant increase on all four response measures (Realistic and Imaginative drawings pooled) by the Drawing and Imagination Curriculum students, as contrasted to the Neither Curriculum students, stands out as the most important finding of the study. Students in the former classes were able to produce drawings (1) with more feeling, (2) with a greater variety of visual qualities, (3) in which expressiveness is not dependent on storytelling for subject matter, and (4) in which expressiveness covers a larger portion of the drawing's format.

Three conclusions can be drawn from these results.

1. Within the context of this combined curriculum, Directed Imagination -- that is, providing structured imagination training that stresses sensory and emotional qualities of imagery and that is given under relaxed conditions -- can help increase expressiveness in students' drawings.
2. Expressive Drawing Techniques -- training in drawing varieties of lines, shapes, values, and hues that incorporates relevant introductory activities, and that is structured to integrate complex drawing and imagination skills -- again within the context of the combined curriculum, can be conducive to increased expressive drawing skills.
3. The use of structured instruction such as teacher-read scripts to deliver instruction and the Simple Visual Code of Approximations does not necessarily inhibit the expressiveness of student drawings.

In summary, the most prominent conclusion about how treatments affected drawing performance is that while each component alone produced some improved scores, the two components in combination produced stronger and more consistent results in student drawing performance.

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